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The Tamil Contribution to World's Civilization

AN APPEAL*

THERE is no doubt that the culture of the Tamils belongs to the great and immortal treasures of the world's civilization. From my own experience, however, I can say that, even those who claim to have a wide outlook and deep education, both Indians and Europeans, are not aware of this fact. And it is the task of the Tamils themselves, and of those sympathetic mlecchas *who try to interpret Tamil culture, to acquaint the world's cultural public with the most important contributions of Tamil culture to the world's civilization. As far as literary works are concerned, it is necessary before all to make them accessible to a wide public of readers by means of artistic translations into the world's great languages ; with regard to works of arts and architecture, it is necessary to make them a common treasure of the world with the help of publications giving detailed and perfect reproductions. This may be achieved through the UNESCO as well as through the work of individual scholars and local institutions ; this should also be one of the main tasks of the Academy of Tamil Culture.*

The following works of art and literature are among the most remarkable contributions of the Tamil creative genius

* We give pride of place in this issue to the above unsolicited appeal from that well-known and indefatigable Czech Scholar, Dr. Kamil Zvelebil, who has made it his life mission to interpret Tamil culture to the Czech nation. May his spontaneous enthusiasm prove infectious and wake the Tamil public to a realization of their duty as so convincingly pointed out by Dr. Zvelebil ! — (EDITOR).

to the world's cultural treasure and should be familiar to the whole world and admired and beloved by all in the same way as the poems of Homer, the dramas of Shakespeare, the pictures of Rembrandt, the cathedrals of France and the sculptures of Greece..

1. *The ancient Tamil lyrical poetry compiled in* எட்டுத்தொகை (The Eight Anthologies) ; *this poetry is so unique and vigorous, full of such vivid realism and written so masterfully that it can be compared probably only with some of the pieces of ancient Greek lyrical poetry ;*

2. *The* திருக்குறள் (Kural), *one of the great books of the world, one of those singular emanations of human heart and spirit which preach positive love and forgiveness and peace ;*

3. *The epical poem* சிலப்பதிகாரம் (Cilappathikaram), *which, by its tragic story of human love, by its " baroque splendour " and by the charm and magic of its lyrical parts belongs to the epic masterpieces of the world ;*

4. THE SCHOOL OF BHAKTI, *both Vaishnava and Saiva, which is one of those most sincere and passionate efforts of the man to grasp the Absolute ; and its supreme literary expression in the works of* மாணிக்கவாசகர், (Manikkavasagar) ஞானசம்பந்தர், (Gnanasambandar) நம்மாள்வார் (Nammalwar) *and* ஆண்டாள் (Andal) ;

5. THE PHILOSOPHICAL SYSTEM OF SAIVA SIDDHANTA, *a system which may be ranked among the most perfect and cleverest systems of human thought ;*

6. THE SOUTH INDIAN BRONZES OF THE CHOLA PERIOD, *those splendid and amazing sculptures belonging to the best creations of humanity ;*

7. THE DRAVIDIAN TEMPLE-ARCHITECTURE, *of which the chief representatives are perhaps the temples of Tanjore, Chidambaram and Madurai.*

These seven different forms of contribution, without which the world would be definitely less rich and less happy, should engage the immediate attention of all who are interested in Tamil culture ; they should all dedicate their time and efforts to make known (and well and intimately known) to the whole of the world these heights of Tamil creative genius.

The Exact Connexion between the Harappan and Sumerian Cultures and their probable date

Could either of them have been Aryan ?

H. S. DAVID

It was in 1920 that Daya Ram Sahni started the archaeological excavations at Harappā. Two years later R. D. Banerji dealt with its great twin city, Mohenjo-daro in Sind. The work at the two sites was co-ordinated by the then Director-General of Archaeology in India, Sir John Marshall. Since then excavations continued, with interruptions, for several seasons, not only at these two sites but at a number of sites ranging from Baluchistan to Rupar (Kotlā Nihang Khān) near the foot-hills of the Himalayas, N.E. of the Punjab.

A full generation has passed since the first Harappan excavations. It is therefore time for us to sum up the achievements of this generation in the archaelogical field. Luckily for us, we have two great works on this subject, which complement each other.

First, there is the Supplementary Volume to the *Cambridge History of India,* entitled *The Indus Civilization* by Sir Mortimer Wheeler, C.I.E., sometime Director-General of Archaeology in India. This volume was printed in 1953 at the Cambridge University Press. In his prefatory note, the author warns us not to expect a large volume, in these words :— This essay, in spite of its pretention as a " Suplementary Volume ", is in fact a new chapter for Volume I of the *Cambridge History of India* and is designed to conform with the scope properly

imposed by that setting. It is essentially a plain summary of the evidence available in 1953, without over much excursion into collateral fields.

Consequently Wheeler's work is concise. In 94½ pages he deals with the Indus Civilization in a very summary and scientific manner. On the next 1½ pages he lists the 62 Harappan sites, on which excavations have so far taken place. He bases his list and his conclusions mainly upon ceramic evidence. On the whole, the work is satisfactory, bearing all the marks of North-European scholarship, precise, almost mathematical, averse to hasty generalizations and to unwarranted and sometimes even to justifiable comparisons with other cultures; as he himself has stated, "without overmuch excursion into collateral fields" does the work proceed.

At the opposite pole to the above work is another volume also published in 1953. It is entitled *Studies in Proto-Indo-Mediterranean Culture,* by Rev. H. Heras, S.J., Director, Indian Historical Research Institute, St. Xavier's College, Bombay. In his preface to Volume I, page xi, the author claims that he has devoted seventeen years to a close study of the Indus Culture, which, in his own significant words "could not be undertaken without reference to the neighbouring nations of the ancient world". Consequently the work teems with comparisons, especially between the Harappan and Sumerian cultures. In Volume I, Chapter 2 is almost entirely devoted to this subject and to the probable affinities between these two ancient nations. After a prolonged discussion on pages 159 to 230 and copious comparisons, he concludes that the Harappan Culture is anterior to the Sumerian and is most probably the parent of the latter.

Before we proceed to decide between these two views or to express our own, we must give the reader a glimpse of the considerable handicaps which prevent us at this stage from making a completely correct assessment. The

first of these handicaps arises from an event that commenced exactly a century ago. In 1856 William Brunton plundered Harappā ruthlessly and robbed that ancient site of priceless bricks in order to implement his " brilliant " scheme for obtaining ballast for the railway-track that he was laying between Lahore and Multan. Consequently today the trains rumble over a hundred miles of line laid on a secure foundation of brickbats belonging to the third millennium B.C. During the brick-robbing various antiquities were appropriated by the workmen and the engineers. At Harappā itself the Western Gateway, like the rest of the Citadel, was terribly robbed and wrecked by the brick-robbers. In fact, there is every reason to suppose that an ancient temple has been bodily removed by the *brick-robbers* at Harappā. This term includes not only the vandals of the type of W. Brunton and his workmen but also the villagers of modern Harappā, who have built their present village out of the ancient bricks. What seems to us most strange is that Cunningham, who in 1861 was appointed Director-General of an Archaeological Survey of Northern India and who was naturally interested in archaeology, did nothing to prevent the Brunton depredation, which was in progress when General Cunningham visited Harappā in 1856.

A second handicap is inadequate exploration. When one reflects on the number of archaeological expeditions and the number of years of excavations and surveys undertaken in Crete, Egypt and Sumer on the one hand and on the comparatively paltry work undertaken so far in the Indus Valley, one is not surprised at the number of puzzles and queries in the latter field that await an answer. Thus, to take one instance, the eviscerated mounds of the lower city at Harappā have not been dug. In his cited work, Dr. R. E. M. Wheeler, who was in 1944 appointed Director-General of the Archaeological Survey of India and who participated in several diggings in the

Indus sites, speaks of Mohenjo-daro in these words, on page 34: "Indeed it may be affirmed that five seasons of careful excavation and planning are required before much that is useful can be said of the remarkable series of structures which have survived the erosion of the citadel-mound". On the same page, dealing with the Lower City of Harappā and that of Mohenjo-daro he states: "At neither site have clear traces of fortification been discovered; at Harappā they have not been looked for with the spade, and at Mohenjo-daro search has been of the scantiest . . . . . but the whole area requires much further investigation". Again, on page 52, he says: "It will be appreciated that the number of skeletons analysed to date is far too small to support any generalized estimate of the racial characters of the Harappans. . . . . . It is to be hoped that in the fulness of time a detailed report will be issued."

A third handicap is the nature of the Harappān script. Western Asiatic and Egyptian *prehistory* ends with the appearance of the art of writing in Sumer, Akkad, Elam and Egypt round about 3000 B.C. With the art of writing there comes the record of dynasties, which can be interpreted to form the outline of fairly reliable chronology. But in India, though writing was known and employed in the third and second millennia B.C., the peculiar script is still undeciphered. Consequently the Indus civilization is as *prehistoric* as that of Minoan Crete, also formally literate but with an unread script. The Indus script bears no ascertainable relationship with any contemporary script. The conditions requisite for the interpretation of the script—a bi-lingual inscription including a known language, or a long inscription with significant recurrent features—are not yet present. A majority of the available inscriptions are short, with an average of half a dozen letters; the longest has no more than seventeen. Despite all this, Father Heras has made a brave attempt at deciphering this script, with the help of the Sumerian, Elamite,

Chinese and Egyptian-hieroglyphic scripts. Scholars, however, both Indian and European, are inclined to question the validity of his decipherment. Apart from the archaeological and general-linguistical arguments against him, there is this fact drawn from a comparative study of the Dravidian languages. The words that Fr. Heras chooses as the Harappan proto-Dravidian words and as the ancestors of those in the modern Dravidian tongues strike one as sometimes quite modern, at other times as synthetic products.

Nevertheless, there are several occasions on which he seems to hit the mark. After a careful perusal of his Chapter I, *The Decipherment of the Mohenjo-daro Script,* pages 29 to 129, one comes away with the impression that Fr. Heras could not have gone far wrong and that his attempt is the best of the several attempts made to read this script, from the day that Mr. L. A. Waddell tried to decipher these seals in 1925. Incidentally Waddell is the arch-exponent of the strange theory or rather irrational prejudice of certain minds that whatever was great, noble and civilized could not but be Āryan (cf. foot-note 8 below). This prejudice lies behind most Sinhalese scholars, a few Telugu and Malayalam speakers and others, when they assert that their several languages are Āryan in origin and not Dravidian. I have heard such statements during my eighteen months' sojourn and journeys in India.

Fr. Heras seems to be on sure ground when he cites anthropologists, archaeologists and historians for his contention that the Dravidians are a branch of the Mediterranean race. This appears on page 63 ; he then proceeds : "Accordingly, there must exist some relationship between the Dravidians of India and the other branches of the great Mediterranean race, the Iberians of Spain, the Ligurians, the Pelasgians, the Etruscans, the Libyans, the Minoans of Crete, the Cypriots, the Egyptians, the Hittites and the Sumerians. It is therefore

not strange that some of the signs of the Mohenjo-daro script should have some resemblance to the signs of the scripts of these nations". He quotes extensively from Ripley, *The Races of Europe*; Banerji, *Prehistoric, Ancient and Hindu India*; G. Sergi, *The Mediterranean Race*; Melida, *Arqueologia Española*; G. A. Barton, *Semitic and Hamitic Origins,* and several others.

On three major issues, however, we cannot, in the present state of our knowledge, see eye to eye with Fr. Heras.

(1) It may be that Fr. Heras has succeeded in deciphering some of the seals engraved in the Harappan script: but owing to the reasons already advanced, we cannot be sure of their correctness.

(2) While one would readily agree with Fr. Heras in his estimate of the probable affinities between the Harappans and Sumerians,[1] about which he treats on set purpose on pages 181-186, one should hesitate to conclude therefrom, as Fr. Heras does on page 245, that "the Mohenjodarians, *i.e.* the Proto-Indians, after settling in Sumer for some time multiplied as Sumerians", and that these invaded pre-dynastic Egypt, founding the first dynasty there, as Fr. Heras maintains in Chapter III, "*The Hamitic Migrations into Egypt.* In *Tamil Culture,*[2] there appeared my article: "*The Original Home of the Dravidians*". Therein I have postulated a migration of peoples in the opposite direction to that postulated by Fr. Heras. The consensus of opinion among archaeologists is in my favour rather than in his, as Fr. Heras himself readily admits.[3] Crawford, Barton, Frankfort, Kortleiner, Toyn-

1 The author of this article has published two articles on this subject in *Tamil Culture,* to wit, in Vol. IV-2 (April 1955), pages 169-175 and in Vol. V-1 (January 1956), pages 56-65. These were written in 1940.

2 Vol. III-2 (April 1954).

3 Heras, op. cit., pages 183-184.

bee and Langdon are all against Fr. Heras on this issue. Very few archaeologists or historians hold his view. But one should have an open mind on this subject, while maintaining for the present the more acceptable theory.

(3) The third issue is the very important one of the date of the Harappan Culture. According to Fr. Heras, page 243, the Proto-Indian people fashioned their Zodiac and system of time-reckoning round about 4,980 B.C. According to his astronomer-friend, Fr. A. Romaña, Director of the Spanish Observatorio del Ebro, Tortosa, " the beginning of the constellation of the Ram of the Mohenjo-darians coincided with the winter solstice " *in that year.*

Basing his position on this statement of Fr. Romañā and on his own reading of three inscriptions, Fr. Heras contends that " Mohenjo-daro must belong to the fifth millennium B.C." The first of these inscriptions is read by him thus :—

e:t:u o:t:u para.

He interprets it as "the Ram runs flying" i.e. " while the Sun was in the Ram, the period of daylight was shorter. This naturally would happen in Winter ". The second inscription he reads thus :

erubu: ru ari e:t:u ama:

and interprets :—" The Mother of half of the year walking like an ant. The Constellation of the Mother (Virgo) goes more slowly than the others, i.e. when the Sun is in this constellation, the days are longer ".

The third inscription he reads thus :—

e:t:u ko:ti e:t:u mu:nh ut:a athu.

He interprets it thus :—" The beginning year of the Ram is of three garments ; viz. in the begining of the year during the month of the Ram three garments are required.

Such was the way of reckoning the intensity of cold among those early people. This shows that the Sun passed over the Ram in winter". The arguments are sound, only if we can be sure of his reading and interpretation !

The views of archaeologists are very different from those of Fr. Heras on this issue. Stuart Piggott, in his Prehistoric India, page 211, states : In its mature form the Harappan civilization is not likely to be earlier than about 2500 B.C. The only reasonably close point of contact with the West, where written records are available, is between the years 2300 and 2000 B.C." On the previous page we find this statement :—'The Harappā traders acquired a business which was already flourishing by about 2300 B.C. and they again must have had their resident representatives in Ur and Lagash[4] and other centres of trade, using the characteristic seals on merchandise and documents"

Sir Mortimer Wheeler on page 84 in the work cited above, states :—"The Indus civilization is dated primarily by its contacts with the proto-historic cities of Mesopotamia in the latter half of the third millennium B.C. and the earlier centuries of the second". The classic source is still the paper by Mr. C. J. Gadd in the *Proceedings of the British Academy,* XVIII (1932), in which the author discussed sixteen seals in the Indus style from Ur and two others of unspecified Babylonian origin, with a bibliography of eight earlier discoveries from Kish, Susa, Lagash, Umma and Tell Asmar and two from unknown sites.

After examining these data from the seals and collateral evidence in the form of etched carnelian beads, bone inlays, terra-cotta figurines of humped bulls, stone vessels, silver rings, shell-plaques etc. Wheeler also decides on 2500 B.C. as the maximum opening date for the Indus civilization.

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[4] in Sumer, i.e. southern Mesopotamia or Iraq.

But even these dates given by Piggott and Wheeler are open to question. Wheeler himself admits this, on page 85. "Analysis reveals important unsolved queries. In particular, only twelve of the seals are recorded by their finders in anything like a chronological context, and in our present knowledge typology does not come to the rescue. By the same ilk it is not always clear whether an imported Indus product or a local imitation or even a seal from some third source is in question: The prevailing use of circular rather than rectangular seals is the reverse of local Indus custom". It is on account of these reasons that Wheeler insists on qualifying his dates for these seals by such words as "possibly" or "probably", *e.g.* "probably Sargonid", "possibly Kassite" etc. Furthermore, three of these twelve seals are stated by him to be pre-Sargonid i.e. before 2350 B.C. But how much before this date we are not told, neither can we be sure thereof. The first of these is from Ur, but was found in an *unstratified* layer. The second was found in the filling of a tomb-shaft at Ur. Gadd ascribes it to the Second Dynasty of Ur. while Frankfort regards it as of the Akkadian period. Both these periods belong to the third millennium B.C.; but the very fact that the one archaeologist ascribes the same seal to its earlier half, while the other ascribes it to the later half shows on what insecure ground we are resting here. Moreover, much has been made out of certain "segmented" beads from Harappan sites and of their potential chronological value. A date about 1600 B.C. was then postulated for them. But the evidence of single beads is far too slight a document in itself. It is only necessary to recall that at Tell Brak in the Khabur valley of Northern Syria segmented beads of glazed steatite go back to the Jemdet (or Jamdat) Nasr period (c. 3000 B.C.) to realize the complexity of the problem in the present state of knowledge. We are not surprised therefore, when Wheeler concludes his study with the remark : "But the ends of the bracket (i.e. 2500 and

1500 B.C. as the opening and closing dates of the Harappan Culture) are very insecurely dated by the seals".

Sir C. Leonard Woolley is perhaps the foremost archaeologist connected with excavations in Sumer. In one of the Ur graves he discovered a seal of the Indus type, which, according to him, " is clearly dated by external evidence to the time of Queen Shub-ad. The use of the ancient Indian script and commercial relations between Mesopotamia and the Indus valley would accordingly go back to that early date". Fr. Heras maintains that Queen Shub-ad's grave was found "in the predynastic cemetery of Ur, dated between 3,500 and 3,200 B.C. Therefore the relations between the Proto-Indians and the Sumerians are now historically evident from the second half of the fourth millennium B.C.[5] But Woolley, in *Ur of the Chaldees*, Ch. 2, considers Queen Shub-ad's grave as one of the famous "Royal Tombs" of Ur. These must rank as the best known sites of ancient Sumer and belong to the Early Dynastic III phase.[6] This, according to Piggott, would be c. 2600 B.C. At any rate this discovery puts back the Indus Culture a full century earlier than Piggott himself has so far given for it.

Let us now examine a few of the analogies and affinities between the Harappan and Sumerian cultures, besides the ones I have already pointed out in the two articles aforementioned.

(1) At Mohenjo-daro to the north of the Buddhist stupa is a large open court of Harappan date. A temple of that date is supposed to be beneath this stupa. Mackay, the excavator in this instance, recalled as a possible analogy

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5 Cf. Heras, op. cit. p. 185; Woolley, *The Royal Cemetery*, p. 335, 266; Woolley, *A Fresh Link between Ur and Mohenjo-daro*, p. 240; Woolley, *The Development of Sumarian Art*, p. 85.

6 Cf. Piggott: *Prehistoric India*, page 60.

the great court at Ur between the quays and the House of Nannar. " In that great khan-like court of Ur, payments in kind were collected for the temple revenues. The same might well be true of the great enclosure in this part of Mohenjo-daro ".

(2) Occasional vessels bearing a knobbed decoration, from Mohenjo-daro, are comparable with shreds from Sargonid levels at Tell Asmar in Mesopotamia.

(3) Decorated carnelian beads occur at all three excavated Indus sites and have close counterparts in Mesopotamia. The beads of the first type of these have white designs on a red surface and are more common than those of the second. Of the first type, " eye " beads and beads decorated with figure of eight circles and rectilinear lozenge-patterns are identical at Mohenjo-daro, Chanhu-daro, both of the Harappan Culture, and at Ur, Kish and Tell Asmar, the last three in Sumer and Akkad. They might have been derived from a common source. The second type has black on a white base. Seven or eight examples of this type have come from the Indus ; but the technique is known from Mesopotamia and as far afield as Damascus.

(4) A double-sided lozenge-shaped seal from Harappa bears on one side a splayed eagle with the head turned to the left and seemingly a snake above each wing. The motif is reminiscent of spread-eagles found in the environs of Mesopotamia ; thus it occurs at Susa to the East thereof and at Tell Brak in Syria to the West. At Tell Brak a bronze example is dated to c. 2100 B.C. At Susa it may have been the symbol of Nin-Gir-Son, one of the forms of Nin-Ip, the divine hunter. In an Indian context, it was perhaps a prototype of Garuda, who, as the vehicle of Vishnu, is represented flying with a snake in his beak.

(5) A scene that is repeated on Harappan seals shows a standing human figure with knobbed hair and outstretched arms holding back two rearing tigers. This composition recalls one characteristic of the Sumerian Gilgamesh and his lions. Doubtless the two compositions are related to each other. (*Cf. Tamil Culture,* Vol. V No. 1, p. 60.)

(6) On another Harappan seal a horned tiger is being attacked by a "Minotaur" or bull-man. This mythological scene is reminiscent of the Sumerian Eabani or Enkidu, whom the goddess Aruru created to combat Gilgamesh. Semi-bovine Enkidu fought afterwards against wild beasts as the ally of Gilgamesh.

(7) The trefoil pattern, common in the Harappan culture, is found likewise in Mesopotamia, Egypt and Crete in comparable associations. It seems likely to represent a common symbolism, which might have extended to the Indus valley. The earliest occurrences appear to have been in Mesopotamia. A man-headed "bull of heaven", probably of late Akkadian period, in the Louvre Museum, is carved for trefoil incrustations. Others, similarly ornamented, come from Warka and from Ur. The last is of the third dynasty, c. 2200 B.C. Here the trefoils probably represent stars. With similar intent trefoils appear in Egypt on Hathor, the Mother-goddess, as Lady of Heaven. On this analogy the Mohenjo-daro bust with trefoils may portray a deity or priest-king.

(8) Even the Babylonian Tree of Life may have had its counterpart at Mohenjo-daro and Harappa, where seals display the sacred tree, enshrining a three-horned deity, or springing from conjoined "unicorn" heads, or standing alone, sometimes protected apparently by a wall or railing, in the fashion of the sacred bodhi-tree.

(9) Between the two cultures ensued a sufficiently active inter-relationship to carry seals and other knick-knacks westwards to Sumer and, more rarely, Sumerian or Iranian objects eastwards to the Indus. But many of the inter-regional resemblances, particularly in matters of religion, owe more to community of inheritance than to trade. It is improbable that Gilgamesh, for example, was carried from Sumer to Mohenjo-daro like so much merchandise and there equipped with adopted tigers instead of lions. Certainly it seems better to postulate *an ancestral Gilgamesh,* native to both civilizations and absorbed independently in the two environments. On the reverse of the famous knife which was discovered at Jeblel-'Arak in Upper Egypt and which is now in the Louvre Museum, one may detect a *third* derivative of the ancestral Gilgamesh, different in many respects from the Sumerian. For, Flinders Petrie is rightly puzzled by the heavy attire of this lion-fighter. "The hero holding the lions is more like a Tatar prince, such as Kadphises on the coins, than like the struggling naked Gilgamesh. He cannot have been idealized in a hot country. The lions having the thick matted hair of the mane extending underneath the whole body were not seen crouching in burning sands but in snowdrifts. All this cannot have been accreted between Elam and Egypt."

(10) On the whole there is a notable absence of intellectual borrowing between the material cultures of the two regions. In a vague sense the artificial mountain of the Sumerian Ziggurat and the artifical mountain of the Indus citadel may be thought to reflect a comparable hierarchical polity. The regimented cantonment of Harappā may suggest the priest-controlled industries of Sumer. It may even be permissible to propose a priest-king for Mohenjo-daro. But all these points of resemblance may be ascribed rather to the inherent cousinship of a social

phase than to local interchange. They are common generalities, the product of stray seeds readily fertilized in similar historical and geographical settings. On the other hand, the particularities show abundant and significant local variation. There is no affinity between the sculpture of Sumer and that of the Indus. The art of the Harappan seals has no close parallel in the whole history of glyptic. The integrity of the Indus civilization stands unchallenged.

We have now established (1) the exact connexion between the Sumerian and Harappan Cultures and (2) the date of the Indus civilization tentatively as between 2,700 B.C. and 1,800 B.C. We now pass on to the third issue : Could either of these cultures be termed Āryan ? As regards the Sumerians, only two authors of any significance have maintained this : Woolley[7] and L. A. Waddell.[8] H. R. Hall, Prof. Suniti Kumar Chatterji, Marshall, Buxton, Rice, Sir Arthur B. Keith, Prof. Elliot Smith, Haddon, Frankfort, Dixon, Barton, Poisson, Mackenzie, Heras and several others are agreed that the Sumerians were not Āryans.

It may now be taken as the accepted theory that the Sumerians belonged to the Mediterranean race, although they were in later stages mixed with the Semites, who were dominant in Akkad, i.e. in the northern regions of Mesopotamia, while Sumer embraces its southern regions. At any rate neither Akkadians nor Sumerians were Āryans. The Āryan "Volkerwanderung"[9] started about 2000 B.C. in the region of the Volga, the Black and Caspian Seas, whereas the Al'Ubaid phase of Sumerian Culture goes back to 4000 B.C. and there are three earlier phases, Halaf, Samarra and Hassuna. The beginning of the Hassuna

7 *Ur of the Chaldees*, page 117.

8 *The Indo-Sumerian Seals Deciphered*, 1925 ; *The Makers of Civilization in Race and History*, 1929.

9 Völkerwanderung = Wandering of peoples.

phase of Sumerian Culture should be dated c. 5400 B.C. It is, however, primitive, belonging to the "Stone Age". At any rate there can be no question of terming the Sumerian Culture Āryan.

Consensus of opinion among scholars, both Western and Indian, has likewise decided against the possibility of the Harappans being Āryans. Sir John Marshall,[10] Chatterji[11] and Hall[12] have shown convincingly that the Harappans were not Āryan but predominantly Mediterranean. The Harappans, far from being Āryans, were destroyed by the big tide of Āryan invasion, which reached India first c. 1800 B.C. Wheeler[13] writes: "Indra stands accused. He and his Vedic Āryan following destroyed the fortified citadels of the Harappans. These in their decadence fell before the advancing Āryans in such fashion as the Vedic hymns proclaim". This is now the accepted theory among historians.

The reason for this is not far to seek. If we reject the identification of the fortified citadels of the Harappans with those which Indra and his semi-nomadic Āryan warriors destroyed, we have to assume that in the short interval between the end of the Indus civilization and the first Āryan invasions, an unidentified but formidable civilization arose in the same region and presented an extensive fortified front to the invaders. This second assumption is more difficult than the first; it seems better, as the evidence presents itself, to accept the identification. The Āryan advent into India was, in fact, the arrival of barbarians

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10 *Mohenjo-daro and the Indus Civilization* I, pp. 110-112.

11 *Indo-Aryan and Hindi*, p. 43.

12 *The Ancient History of the Near East*, p. 173.

13 op. cit. p. 92. Cf. also S. Piggott: *Prehistoric India* (a Pelican Book), p. 263: "The recent excavation of Harappā may be thought to have changed the picture. Here we have a highly evolved civilization of essentially non-Aryan type, now known to have employed massive fortifications . . . . at a time not distant from the likely period of the earlier Aryan invasions of north-western India", citing Wheeler.

into a region already highly organized into an empire based on a long-established tradition of literate urban culture. Before the Harappā culture was discovered, it was assumed that the Āryan invaders of India encountered only a rabble of aboriginal savages, who contributed little to Vedic thought or later Indo-Āryan society. But now the situation is almost reversed.

As in the case of Rome conquering Greece or of Jenghis Khan and his Mongols conquering China, the Āryan conquerors are seen to be less civilized than the conquered Harappans.[14] The Rigveda says that the enemies of the Āryans had walled cities (purāh)[15] of which the Āryans themselves could not boast. Later Hinduism, in spite of its Āryan garb, retained much of the non-Āryan, Harappan mentality and relationships. The Indus civilization transmitted to its successors a metaphysics that endured no less than the essential elements of its material culture. " The Āryan Indian owed his civilization to the Dravidians, as the Āryan Greek did to the Myceneans ".[16]

I am aware of the fact that *scientifically* the term Āryan or better still A:rya has a linguistic rather than an ethnographic connotation: but *in popular use* in the modern age this word has come to mean much the same as " Nordic " when predicated of a race. Thus Alfred Rosenberg, Adolf Hitler and the Nazis employed the two words " Nordic " and " Āryan " as if they had the identical connotation. It is in the same sense that both the writers quoted herein and the author of this article have employed the word "Āryan ".

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14 A future article of mine will establish the fact that the Harappans were Dravidians.

15 *Rig Veda*, I, 103, 3; II, 20, 8; III, 12, 6 and *passim*.

16 Hall, *The Ancient History of the Near East*, p. 174, note 3.

I have so far avoided the scientific terms employed in ethnology ; but I may now mention that according to ethnologists men of the " Nordic " race are supposed to be very tall, with blue eyes and blonde hair ; the skull formation, however, is disputed. Some think them to be dolichocephalic or long-skulled ; but the vast majority of anthropologists think that the Āryans of Europe (i.e. the Nordic peoples) were brachycephalic or round-skulled, like the Alphine or Mongolian types. The great Italian anthropologist, Sergi,[17] is of this opinion. On the other hand, an analysis of the skulls discovered among the few human remains unearthed at Mohenjo-daro reveals that the Mediterranean type is the most numerous, counting 6 out of the 11 ; the Proto-Australoid comes second, with 3 skulls ; the Alpine and Mongolian have 1 each ; while of the Nordic there is no instance whatever.[18] The same observation is true of the Sumerian skulls unearthed by C. L. Woolley and others. Furthermore, the skeletons show that the both Sumerians and Harappans were short of stature. Clearly they were not Nordic or Āryan.

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[17] Sergi, *Gli Arii in Europe and in Asia.*
[18] Cf. Heras, *opera citato*, p. 445.

The Prose Works of Bharathi

K. ZVELEBIL

The investigation and description of Bharathi's work suffers usually from a serious error—the one-sidedness, manifesting itself in different ways.[1]

First of all, Bharathi's poetry is usually overestimated in relation to his prose, which has been not less important for the development of modern Tamil language and culture than his poems. The purpose of this short study, which has been written rather to incite further investigation than to treat exhaustively all problems of the great master's prose work, is to remove to a certain extent this one-sidedness and to show upon the basis of critical study of a single kind of his prose work, the essays, the intrinsic value and importance of the prose writings of Subrahmanya Bharathi.[2]

After investigating some essays of Bharathi,[2] it is possible to describe the religious conception of the world and the philosophical ideas put down by the poet.

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1 Bharathi is a very complicated personality. Every simplification of his work necessarily leads to distortion and misinterpretation. His work had undergone a complicated evolution as far as its form and contents are concerned—a decisive landmark of this evolution is in his leaving for Pondicherry. Thus it is a misleading simplification and misinterpretation to see in Bharathi only a revolutionary and progressive poet, the author of *தேசிய கீதங்கள்*; it is equally an error to see in him only the greatest modern Tamil lyrical poet etc. Every such interpretation is one-sided and hence biased and it follows that the investigation of only one aspect of his work without regarding his whole life and his whole work in all its complexity, in its evolution and in its relation to the social and literary development of his time will necessarily be misleading.

2 This study is based upon the investigation of the poet's essays appearing in *பாரதி நூல்கள், கட்டுரைகள் : ஸ்ரீ சுப்ரமணிய பாரதி, பாரதி பிரசுராலயம், திருவல்லிக்கேணி, சென்னை, 1950.*

Bharathi's religious conception of the world, as shown in his essays, may be called a noble eclecticism, framed by Hinduism, or, if we want a more detailed characterisation, the pantheistic monism, coloured in some of its aspects strongly with the cult of Shakti. *Cf.* the essay இனி p.3 : உன்னுடைய ஆத்மாவும் உலகத்தினுடைய ஆத்மாவும் ஒன்று " thine Atma and the Atma of the world are one." And he proceeds : " Thou, I, a crocodile, a tortoise, a fly, a hawk, or a donkey—all is only one single life, and that life is godhead ".

This is, of course, rather the confession of the feeling than of the intellect ; we are reminded rather of Ramakrishna and Vivekananda than of Sankara's intellectual monism.

However, it would be a grave error to expect, that this pantheistic monism had been combined in the soul of the poet with some form of quietistic vision of all-pervading substance. It is quite the opposite. Bharathi is always the man of action. This important quality pervades both in his poetic and prose work.

The roots of this active and vigorous attitude towards the world are to be seen, firstly, in the state of economic and political evolution of India of that time. It is typical of Bharathi that even in essays which seem to be, at first sight, " torn off " the actual problems of the world, the author pays attention to different happenings in the world of politics and never forgets to set vibrating a whole set of strings of social significance. When speaking about Christianity, he quotes only one piece in the New Testament, Mk. lo, 21 ff—the social motive of the Gospel. In the essay ஓம் சக்தி pp. 78-84, he has expressed views which would indicate that, politically, he was far ahead of his contemporaries in the front of radical nationalism : " If the poor are distressed—what is it to us ? think the biggest fools "—p. 81. " First, it is necessary to end the cruel state when many perish without any food to eat,

whereas a few have it in excess...." It is necessary, according to Bharathi, to keep a state of எல்லோரும் சமானம், "equality of all", *i.e.*, social and economic equality so that nobody would starve. "If this is not now possible, it will be necessary to establish a form of government ராஜ்யவிதி, where everything is common to all, ஸகலருக்கும் பொது, such a state as has been proclaimed by the Socialist parties of Europe"—p. 80-81.[3]

From a knowledge of this world, which is full of misery and inequality, Bharathi infers that it is necessary to frame a religious and philosophic conception, which would help to remove unhappiness and to install happiness. From this knowledge is born the desire for action; he recommends energetic and bold action: தைரியமாக வேலை செய்யுங்கள்! And further: If there is faith, victory follows; if you ask, what is the chief sign of such faith, then I answer: incessant activity விடாமுயற்சி, courage தைரியம் and முயற்சி activity. These are the key-words, which again and again appear in most of the essays. For a successful action three-fold shakti (energy) is necessary for everyone: knowledge, means and courage.

Another aspect of his religious and philosophic eclecticism, coloured by social feeling and political activity, is to be seen in his many appeals to mankind for fraternity of all races, all nations, all religions, men and women, (*cf.* p. 48): "Come, peoples, come, brethren, we shall free millions of women. Do you know, that there is no sense

3 This does of course not at all mean that Bharathi was well versed in some form of scientific socialism. Bharathi was never a Marxist. Most of his social and political views are rooted in the soil of Indian radical nationalism. He himself was, philosophically, an idealist. It is right, however, to say, that he often saw much farther than most of his contemporaries, that he had been much better informed of various events and developments in the rest of the world, and that he, sometimes, had seen more sharply the economic and social causes of political happenings. Never, however, did he proclaim in the marxist way, the dependence of cultural superstructure on economic basis, nor did he advocate a revolutionary solution of social conflicts etc.

in caste-divisions ? Do you know, that there is no advantage in the divisions of colours and countries ? Well then, come, thousands of you, we shall resolutely enter the path of equality. Thousands and millions of peoples, we shall join and break to pieces the old bonds ". He wants to substitute for these " old bonds " a new bond—love. Thus he shows himself as a reformer who is not indifferent to the present social order ; he is keen on changing it. He wants to change it through peaceful ways, through love, through universal brotherhood. He begins with the individual, in the family, *cf.* the essay இனி. According to him, the religious conception of the world is closely connected with its social and political development ; he wants to change the social order upon the basis of a new religious and philosophic conception of the world. This is his idealism. However, this religious and philosophic conception, a noble eclecticism, is not a dead scheme, but spurs him to energetic action and results in creative humanism. The way to change this unjust social order, in which one is hungry while another fattens, is through love : அன்பே இன்பம் தரும். பகைமை அழிக்கும் " Love, or better, charity, the Christian *caritas*, produces happiness. Hatred only destroys ". And especially : அன்பு தான் இதற்கெல்லாம் தீர்ப்பு " The solution for all this is *caritas* ". It is, however, not enough to profess this creed, it is necessary also to bring it into life ; therefore, he commends karma yoga (in the essay லோக குரு). With this activism is closely connected also his religion of Shakti, Energy ; and his love for this our world, his trust in science, in human knowledge, in human activity.[4]

[4] His cult of shakti is also typical ; he wants to see பராசக்தி also in the mother, in the daughter, in the wife, in the sister. *cf.* also நவராத்திரி : " Shakti...is deed, she is that, which has to be done, she is the fruit of deeds, she is father and mother, she is the form of the highest Brahma " ; p. 33. Further : " The Goddess stands always in that form. Genesis, decay, duration—all these three processes go on for ever ".

For his love to this world and life *cf.* " ...and then, in this world—it is sweet to eat, to work is sweet, to sleep is sweet ; it is sweet to dance,

The nature of his eclectic pantheistic monism, which is fed not only on Indian sources,[5] is seen especially well in the essay " Truth ". There we find the words : " Truth is, thus, to be found in all creeds ; no one creed monopolises the whole truth. After all, all believers believe in one God ". He adds, that for peaceful association between all creeds and nations, three commandments are necessary : equality (ஒப்பு), brotherhood (உடன்பிறப்பு) and freedom (விடுதலை).

To return to his " shaktism ". In many of his essays will be found a strong influence of the religious concepts of radical nationalists, which might be summed up under the common term of " modern shaktism ". This is the second source of his active relationship to the world. Thus he says in நவராத்திரி :

> " The world lives through shakti.
> We wish to live.
> Therefore we need shakti."

Shakti is, for him, before all, the universal and all-pervading energy. Women are, also, manifestations of shakti. Hence his metaphysic justification of his fight for women's freedom. With this creed is integrally connected

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to teach, to learn, to sing, to think, to know everything is really sweet ".

For his trust in knowledge and science *cf.* " In the abyss of heaven there revolve innumerable worlds similar to this : we see their nature through knowledge " (p. 50) and " Science is great. Science is powerful " (p. 112).

5 Thus, when proclaiming his religious and philosophic ideas, he refers especially to the following Indian thinkers : Swami Vivekananda, Ramakrishna, B. G. Tilak, R. Tagore, Patanjali, Nammalvar, Vemana, Tayumanavar. From Western authors he quotes most often Emerson and Thoreau, Milton, Rousseau, Tolstoy and Goethe. The Telugu poet Vemana appeals to him because of the effort to make religious experience more noble, more ardent and more sincere : " Why pile ye stones upon stones and raise big temples ? Know ye not, that God resideth in the soul. . ." Bharathi himself says in the essay ஜாதி : " If you go to the temple, it is well ; if you don't, it is also well ; will you worship God, it is all right ; will you not worship Him, it is all right ; if you just stop to deceive others, God will exercise grace."

his nationalism. For " Mother India " is another manifestation of shakti. Hence, again, his metaphysic proof of the righteousness of nationalism.[6]

Thus we have seen, that, for Bharathi, the three active principles which must be adopted by mankind to establish a new and better world, are knowledge (அறிவு), courage (தைரியம்) and activity (முயற்சி). " Knowledge is god ". To have religion means to have knowledge, not necessarily only religious knowledge, but the broadest and most common knowledge ; and to be active is to do good. The activity, proclaimed by Bharathi, is not, however, any wilful action ; it must be well considered, it must have end and purpose. In one of his best essays, கொள்கைக்கும் செய்கைக்குமுள்ள தூரம் " The distance between profession and practice ", where he very acutely analyses some of the features of pseudo-patriotism and ineffective and empty nationalism, Bharathi speaks of the man, who has only " considered " his proposed deeds, but actually has done nothing ; there is a great gulf between his intention and his action. Every action must proceed according to a plan, an intention. The term கொள்கை is more than intention, it is the " conception of the reality ". But in the case of most of them, who have such conceptions, you will find that their actions are in contradiction tō their conception. They are the people who would be forced to confess in a crisis : " Do as I tell you. But don't do as I do ". Bharathi calls them மகாபாதகர்கள் " great

[6] This is typical for Bharathi ; this is one of the conflicts in his spiritual world : the clash between his metaphysical idealism and practical realism. However, it can be also explained not as an inner conflict, but since *Gratia non tollit naturam*, as a metaphysical consecration of reality. It is a question of taste. There is another conflict to be found in his work, which cannot be, however, explained metaphysically : the antithesis of reactionary radical views and influences of radical nationalism, here belongs : exaggeration of the antiquity of India's culture, abandoning of all foreign reforms and influence, attachment to all ancient social adjustments such as caste, sect etc., and of progressive, realistic views, which arise from the poet's appraisal of the economic, social and political reality of India's development.

criminals"; they, also, are one of the causes, why "two hundred thousand white men rule over three hundred million Indians". According to Bharathi, it is not necessary for any man to shout to the world that he holds "the right conception of Swaraj." He must, however, be ready to lose his all, "even to dispense with his own soul", if necessary, and only then he is entitled to say that he fights for freedom (சுதந்திரம்).

Some of Bharathi's observations are concerned with language and literature. Characteristic of Bharathi's attitude to language is his note in the essay இனி (p. 4) : கவனி! நல்ல பச்சைத் தமிழில் சொல்லுகிறேன். Be attentive. I tell you in good and clear Tamil." And truly his language and style, as will be shown when investigating his prose from the formal angle, is superb; he always tried to write in "good" and "clear" Tamil. When speaking of the cultural heritage of India, he says: "It is necessary to include and to consider as Indian people all who had been born and educated in India, Christians, Parsees, Muslims....They are one people; it is not possible to divide them; it is not possible to destroy them". Says he about language: "with the change of time, the language goes on changing (காலம் மாற, மாற பாஷை மாறிக்கொண்டே போகிறது); old words change, new words spring into existence." Especially interesting are the following passages: "Good poetry is written in an easy style" (எளிமை கொண்ட நடை), 'the rare visions of the mind' (அருமையான உள்ளக்காட்சிகள்).

This is a programmatic principle adopted by Bharathi; he is an idealistic poet, who has outgrown his individualism and speaks to the masses of people in language they would understand. At the same time he criticizes the reverse of this principle: "But, the wise and the spiritual preceptors of certain centuries would appear to have held that the excellence of high poetry consists in writing about very common things in an uncommon and difficult style"

Bharathi shows himself to be a sympathetic, deep thinker with a firmly formulated program ; the arts and literature, must educate the people and must raise their spiritual standards; hence it is necessary to write about "rare visions of the mind in an easy style".

The second volume of Bharathi's கட்டுரைகள் is entitled simply மாதர் "Women". These are different essays or speeches and articles dealing, often very broadly, with Indian womanhood. In these essays, the poet's complex and great personality manifests itself clearly. The poet, the idealist, appears suddenly as a purely practical man, as a very realistic reformer with concrete and realizable plans. These essays show also another exceptional quality of the writer : his intensive reaction to the actual problems of the day. He has faced boldly the truth : that Indian women were living in slavery (p. 189). In his essay தமிழ் நாட்டின் விழிப்பு he pulls down caste-divisions and invites all to go and fight for the liberation of women ; his appeal is full of moving humanism, he has to stress things which are today taken for granted : "Women are live beings ; they have a mind, they have a heart ; they have five senses ; they are not dead machines" etc. In some essays, he refers to more concrete problems ; he touches even such a delicate problem as the chastity of women. One of his best and most ingenious essays is பெண் விடுதலை, which shows also Bharathi's kind and, at the same time, ironic humour, e.g., "Even in enslaved countries most of the men—that is, of course, with the exception of those who are subjected to persecution by the secret police—may go wherever they wish to go, they may move about everywhere... Oho. If opportunity is given to women to move about alone, the universe would undoubtedly crumble to ruins. There is no morality in it. People would behave like animals, so think some of Tamilnad's religious souls" (p. 212).

In the same article Bharathi makes same concrete suggestions in order to make women free and equal. It is

significant that today, after more than 30 years, the Indian government has adopted many of these suggestions through legislative enactments. Bharathi suggests that :

1. the marriage of girls be performed only after they attain puberty,
2. women are not forced into any marriage against their will,
3. women should have the right to divorce their husbands,
4. girls should have equal share in patrimony,
5. women who remain single should be given opportunity to earn their living in crafts, business, etc.,
6. women should be allowed to mix freely in society,
7. high schools and universities should be thrown open to women,
8. women should be employed freely in government service,
9. women must be allowed a legitimate share in government as soon as the Tamils get their independence.

As pointed out by Shrimathi Thangammal, the daughter of the poet, in Pondicherry in 1918, Bharathi sets the fight for feminine rights in India into the frame of the liberation movement of that time in India, or, as he puts it, into the frame "of the stormy wind of liberty" ; he also pictures the position of Indians in South Africa and shows that the remedy against slavery in any form is the path shown by M. Gandhi : to return justice for injustice, to destroy disorder by order.

It is characteristic of the width of his interests and of his conception of India as an integral whole that in his efforts to reform the position of women in his country he takes account also of Muslim women ; they also suffer, they

also are Indian women (*cf.* the story ரெயில்வே ஸ்தானம்). It is illustrative of his lively interest in foreign affairs that he treats in detail the position of women in Soviet Russia (*cf.* நவீன ருஷ்யாவில் விவாக விதிகள்). "Marriage regulations in New Russia". This article shows that his interest does not suffer from journalistic shallowness. His essay begins with a keen analysis of the political situation in Russia after the revolution of 1917. Speaking about the new marriage regulations of the Soviet government, he stresses that "men and women have equality of status" (பரிபூர்ண ஸமத்வ நிலைமை). An interesting inference is drawn by Bharathi from an analysis of the situation: "Evidently it seems that New Russia aims at a higher type of culture than other parts of Europe". He urges everybody to compare the position of Soviet women with that of Indian women. His view is, nevertheless, not uncritical. Says he: "It is not necessary for us to take over everything from Europe. Thus it is not necessary for us to take children out of the care of the family and to entrust their education to the state..." etc. But, according to Bharathi, it is very, very imperative (மிக, மிக, மிக, மிக அவசரம்) for us to accept the fundamental Soviet principle that "there is absolutely no difference between man and woman".

Among the essays dedicated to the problems of Indian womanhood, there are two which are exceptionally interesting: "The painful state of widows in India" (pp. 298-304) and "The culture of Tamilnad" (pp. 241-254). The first of these articles is of great significance because of its severe criticism of the ideas of M. Gandhi. According to M. Gandhi, "the best way to reduce the number of widows is for men to take a vow not to re-marry." Bharathi makes the following comments:

"Bravo. It is a very neat trick. But—there is a great snag. First, men will never adopt this scheme. But more than that, the opinion of Mr. Gandhi that men who have lost their first wives are mostly senile, is wrong. Mr. Gandhi

has apparently forgotten that, in India, the average age of death for men as well as women is 25. Thus, many lose their wives in their youth. They will not remain in a state of celibacy". And he adds ironically: "If you ask him how to reduce the number of widows, Mr. Gandhi answers: by increasing the number of widowers."

Bharathi appears to be much more realistic and keen than M. Gandhi in the solution of this social problem. There is only one way of reducing the number of widows and changing their sad fate (p. 303): the widows must have the liberty to remarry the man they choose, without restrictions of caste or sect.

And Bharathi proceeds to criticise Gandhi sharply: "Mr. Gandhi says that it is possible for girl-widows to re-marry. But he has no courage to proclaim even this firmly; he puts it off. The proper remedy to eradicate the worst injustice done to India's women is to enable re-marriage of all widows. Anything short of it is empty words." It is interesting that Bharathi supports his proposal with metaphysical and religious reasons, remarking that it cannot be the will of God that young people should not collaborate with Him in His creative activity.

Passing on to the next volume of essays, entitled by the editors கலைகள் "arts and sciences", the article தமிழ் நாட்டு நாகரீகம் is chiefly an eulogy on the ancient Tamil poetess Auvaiyar (ஔவையார்). There are some interesting observations in the first few lines of this essay: Bharathi describes the unity and the common origin of Tamil and Malayalam language and literature and culture in general. He rightly stresses this unity as well as the fact that the woman in ancient Tamil society had been "much more free and independent than in other parts of India". In Auvaiyar he sees the embodiment and symbol of this independence and, at the same time, of the education of ancient Tamil womanhood. We can hardly agree with Bharathi—from the point of impartial and objective

criticism—in his estimation of her work; it is certainly an exaggeration to state that Auvaiyar's art is greater than that of such masters as Ilango or Kambar. However, the popularity of Auvaiyar among the vast masses of people is undisputable. And it is right to see in this popularity and in the many affectionate legends surrounding her personality the expression of the independence and greatness of ancient Tamil womanhood.

In the essay தமிழ் நாட்டு மாதருக்கு Bharathi has masterfully achieved the right balance between Tamilnad as an integral part of India and India as a whole. He thinks about India always as an integral whole; but he never forgets that he is a Tamilian; whenever, however, he speaks about Tamilnad, he sees it as an integral part of India.

Very interesting and important, because entirely correct, is his observation (p. 236) concerning the meeting of two different cultures: whenever two cultures meet, one full of vital energy, the other weak, that culture, which is absolutely stronger, destroys and absorbs the weak one.[7] This fact can be well demonstrated especially in the sphere of language; Bharathi himself quotes the instance of the Philippines, where American culture has won a complete victory. Bharathi's observation is fundamentally right, even if the actual process is more complicated.

However, Bharathi rightly adds: "our Indian culture is not such a powerless thing". On the contrary, it was India which absorbed the cultures of the conquerors. From this fact he infers also India's relation to European cultures: they are not strong enough to absorb and destroy Indian culture; on the contrary: "They are a great help. They are no demons to be feared".

[7] வெவ்வேறு வகைப்பட்ட இரண்டு நாகரீகங்கள் வந்து கூடும்போது அவற்றுள் ஒன்று மிகவும் வலியதாகவும் மற்றொன்று மிகவும் பலவீனமாகவும் இருக்குமாயின் வலியது வலிமையற்றதை இருந்த இடம் தெரியாமல் விழுங்கி விடும்...அந்த நாகரீகத்தைக் காத்துவந்த ஜனங்கள் பலமுடைய நாகரீகஸ்தரின் பாஷை, மதம் முதலியவற்றை கைக்கொள்ளுகிறார்கள்.

It is strange, that in this very essay, which brings out the keenness and depth of Bharathi as a thinker, he also propagates some of the naive ideas of Indian radical nationalism. He falls into the error of subscribing to ideas (*cf.* p. 228 ff) which try to "prove" that the Aryan and Tamil civilizations are the most ancient civilizations of the world, that they were, as the first cultures, at the very beginning, created by God, that "in the civilization of mankind, it was these two languages, in which the most noble poetry, literature and science has, for the first time, appeared". And on p. 229 : "The Aryas and the Tamils are the first nations who had, as the first of the first in the world, a high type of culture". Unfortunately, these and similar conceptions are still found in some Indian publications which pretend to be scientific ; they are not worthy of the great intellect of Bharathi but, perhaps he was carried away by his great love to his nation and country under the influence of the school of political and cultural radical nationalism of B. G. Tilak's type. When critically judging Bharathi's work, one cannot avoid referring to such conceptions which are unscientific and hence reactionary.

(To be continued)

Saivism in the Pre-Pallava Period

M. RAJAMANIKKAM

The pre-Pallava period is usually considered to have ended before A.D. 300. The pillar inscription of Samudragupta at Allahabad tells that, when he (Samudragupta) invaded the Deccan, Viṣnugōpa, a Pallava King was reigning at Kāñci.[1] We can fix that period as about A.D. 340-350.[2] By this, it is definitely known that Toṇḍaimaṇḍalam, the northern part of Tamiḻagam was under the reign of a dynasty of kings known as Pallavas in the middle part of the fourth century A.D.

Scholars say that S'ivaskandavarman, the first Pallava king who issued the first royal charter from Kāñci, belonged to the third century A.D.[3] There are others who say that S'ivaskandavarman himself is Kumāraviṣnu who captured Kāñci and his regnal years were about A.D. 325-350.[4] Certain others differ and fix the date of S'ivaskandavarman as about A.D. 300-325.[5] Taking all these into consideration, it is proper to conclude that the Pallava rule might have commenced in Toṇḍaimaṇḍalam from about A.D. 300.

The Pallavas who conquered Toṇḍaimaṇḍalam and began their reign in about A.D. 300 continued to be powerful kings till about A.D. 900, and they fought with Cēras, Cōḷas, and Pāṇḍyas. These are historical facts. The Pallava empire stretched from the Krisna to the Kāviri

1 *Pallavas of Kanchi*, R. Gopalan, Appendix A, No. 7.
2 *Ibid.* p. 33.
3 *Ibid.* pp. 35-6.
4 *Studies in Pallava History*, Fr. H. Heras, S.J., pp. 9-14 & 22.
5 *Successors of Satavahanas*, D. Sircar, pp. 164-166 & 247-248.

from about A.D. 575-900.[6] Nothing is mentioned about these Pallavas who established their power and remained in the Tamiḻ country for many centuries, in Tolkāppiyam, the Eight Anthologies, Pattuppāṭṭu and Kuṟaḷ which are considered to be the oldest Tamiḻ works now extant.[7] Though mention has been made about Kāñci in many places in the two Kāvyas, S'ilappadikāram and Maṇimēkalai, it is worthy to note that nothing is mentioned about even a single Pallava king. Therefore it is clear that these two works belong to the pre-Pallava age.[8] Consequently, all the above-mentioned Tamiḻ works may be taken to belong to the period prior to A.D. 300.

TOLKAPPIYAM.

It is found in Tolkāppiyam, the oldest Tamiḻ Grammar that S'ēyōn (Muruga) and Māyōn (Viṣnu) were worshipped by the inhabitants of the hilly region and the forest region respectively.[9] It is also known that the worship of Koṟṟavai (Kāḷi or Durgā) too was in vogue.[10] But no mention is outwardly made in Tolkāppiyam about S'iva. It is said by its commentator that lovers are sometimes separated and the lover leaves his love, among other things, for the chivalrous purpose of protecting images of gods. Pūjas and festivals were conducted in honour of gods. Since these facts are mentioned by Iḷampūraṇar, who is the oldest commentator of Tolkāppiyam, we come to know that temples were in existence, idols were enshrined therein and they were worshipped and festivals[11] were held in their honour in this period.

EPITHETS OF S'IVA.

The name 'S'iva' is not found in the Eight Anthologies and Pattuppāṭṭu. However, that God is mentioned by

6 *Pallavas of Kanchi*, R. Gopalan, pp. 83-85 & 142.
7 *Pandian Kingdom*, K. A. Nilakanta Sastry, p. 19.
8 Prof. V. R. Dikshitar's Introduction to *Silappadikaram*, p. 30.
9 *Agattinai Iyal, Tholkappiyam*, s. 5.
10 *Purattinai Iyal, Tholkappiyam*, s. 59.
11 *Agattinai Iyal, Tholkappiyam*, s. 30 and its commentary.

such phrases as—the sage with lowered locks of hair who performs severe penances (*தாழ்சடை பொலிந்த அருந்தவத்தோன்*), the three-eyed Lord (*முக்கட் செல்வன்*), the Lord with blue throat (*கறை மிடற்று அண்ணல்*), the Lord with beautiful blue throat (*நீல மணி மிடற்று அண்ணல்*), the ancient first Lord[12] (*முதுமுதல்வன்*), the Lord having Pārvatī who has blue body and jewels as his left part (*நீலமேனி வாலிழை பாகத்தொருவன்*), one having rain[13] (cloud) on his head (*மழை தலைவைத்தவர்*), Angry God (*காய் கடவுள்*), the green-eyed Brahmin (*பைங்கட் பார்ப்பான்*), one who rides the bull (*புங்கம் ஊர்வோன்*), the Lord with blue neck (*மறுமிடற்று அண்ணல்*), One who has water-flow on his head[14] (*சலதாரி*), the three-eyed Lord (*முக்கண்ணான்*), the Brahmin with cold locks of hair (*ஈர்ஞ்சடை அந்தணன்*), the God under the banyan tree (*ஆலமர் செல்வன்*), one who has battle-axe[15] (*கணிச்சியோன்*).

References to S'iva in the Anthologies.

References to S'iva in the eight Anthologies are as follows: S'iva has long braids of hair;[16] wears garlands of 'konrai' on the chest and head;[17] wears the crescent moon on the braids of hair;[18] wears the cloud on his head;[19] wears the Ganges on his head;[20] has three eyes;[21] has Vēdas in his mouth; taught them to the Brahmins;[22] has the mark of poison in his throat;[23] holds axe in his hand;[24] holds a begging-bowl made of skull in his hand;[25] has

12 *Purananuru*, vv. 1, 6, 55, 91 & 166.
13 *Ainqurunuru*, Prayer stanza and v. 207.
14 *Paripadal*, 5. ll. 13, 27; 8. ll. 2, 127; 9. l. 6.
15 *Kalittogai*, vv. 2, 38, 81 & 103.
16 *Purananuru*, vv. 1, 55, 166; *Kalittogai*, v. 38.
17 *Ibid.* v. 1; *Ibid.* v. 1.
18 *Ibid*, vv. 1, 55, 56; *Ibid.* v. 103.
19 *Ainqurunuru*, v. 207.
20 *Kalittogai*, v. 1; *Paripadal*, 9. ll. 1-6.
21 *Ibid.* v. 6, 55; *Ibid.* v. 2; *Tirumurugarruppadai*, l. 153.
22 *Ibid.* vv. 1. 100; *Purananuru*, v. 166.
23 *Purananuru*, vv. 1, 56; *Kalittogai*, v. 1; *Paripadal*, 9, l. 7.
24 *Ibid.* v. 56; *Ibid.* vv. 2, 101, 103; *Maduraik-kanji*, l. 455.
25 *Kalittogai*, v. 1; l. 12.

eight hands;[26] wears tiger's hide as cloth;[27] has Pārvatī as half of his body;[28] has a bull for his ride and flag;[29] stays under the banyan tree;[30] doer of severe penance;[31] protector of lives;[32] The god of destruction is also He.[33] A temple was dedicated to Him.[34] He was the destroyer of the three towns.[35] He smeared the burnt ash of the three cities all over his body.[36] S'iva would take many shapes; control and destroy all things and dance in the end. That dance is called "Koḍukoṭṭi". After destroying the three cities He would smear, on His body, the burnt ash of the Asuras, and that dance is called "Pāṇḍurangam". That God would dance after killing the tiger and wearing its skin, with garlands of 'Koṉṟai' on his shoulders and the skull of Brahma in his hand. That dance is called "Kāpālam".[37] S'iva stays on the Himalaya mountain with Umā. Rāvaṇa attempted to uproot the mountain and suffered;[38] when the Lord S'iva takes upon himself the task of protection, he will assume a certain form and appear before His devotees.[39]

REFERENCES FROM S'ILAPPADIKARAM AND MANIMEKALAI.

In the hierarchy of gods, S'iva takes the first place in S'ilappadikāram, Maṇimēkalai and Maduraikkānji, one of the songs of Pattuppāṭṭu.[40] S'iva, Viṣṇu, Baladēva, Muruga and other gods were offered pujas at the dawn of every

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26 *Kalittogai*, v. 1, l. 4.
27 *Ibid*, v. 1, l. 11.
28 *Purananuru*, v. 1; *Aingurunuru*, Prayer; *Kalittogai*, v. 101, l. 24 and its commentary; *Tirumurugarruppadai*, l. 153.
29 *Ibid*. vv. 1, 56; *Tirumurugarruppadai*, ll. 151-152.
30 *Kalittogai*, vv. 81 & 83; *Sirupan Arruppadai*, ll. 96-99; *Tirumurugarruppadai*, l. 256; *Purananuru*, *Prayer Verse*.
31 *Purananuru*, v. 1.
32 *Ibid*.
33 *Ibid*. v. 56; *Kalittogai*, v. 1, l. 6.
34 *Ibid*. v. 6.
35 *Ibid*. v. 55; *Paripadal*, 5. ll. 22-29; *Kalittogai*, vv. 1, 2, 38; *Tirumurugarruppadai*, l. 154.
36 *Kalittogai*, v. 1, l. 8.
37 *Kalittogai*, v. 1, ll. 1-12; Madavi performed (the dance), Kodukotti and Pandurangam; *Silappadikaram*, k. 6, ll. 40-45.
38 *Ibid*. v. 38, ll. 1-5.
39 *Ibid*, v. 1, l. 16 and its commentary.
40 *Silappadikaram*, k. 5, ll. 169-172; k. 14, ll. 7-10; *Manimekalai*, k. 1, ll. 54-55; *Maduraik-kanji*, ll. 453-455.

day.[41] Cēraṉ S'eṅguṭṭuvaṉ was born by the grace of S'iva;[42] he worshipped S'iva.[43] A dancer of the Cēra country exhibited in Cēra's court the "Koḍukoṭṭi" dance which was played by S'iva.[44]

The word 'S'iva' is not found even in these works; but the word "S'aivism" occurs in Maṇimēkalai. There were many expounders of religions in Vañji; and a S'aiva expounder was one of them. Maṇimēkalai, daughter of Kōvalaṉ went to every one of them and asked them to tell her in detail the doctrines of their religions and the nature of the gods they worshipped. She went to the S'aiva expounder and asked, "What is the nature of your god?". "He stated that the two lights (the sun and the moon), the doer and the five elements constitute the basis from out of which human beings are made by combination of life and body. He who does this is constituted of the Kālas; His nature is to create beings as an act of play; and He destroys them and thus gets rid of their sufferings, and He, besides whom there is none else, such a one is my God."[45]

THE WORSHIP OF SEVERAL DIVINITIES.

Muruga worship is given a prominent mention in Tirumurugāṟṟuppaḍai and Paripāḍal. He is spoken of as S'iva-Kumāraṉ.[46] The worship of Koṟṟavai was prevalent not only among the hunter class, but also among the city folks.[47] Vāsudēva and Balarāma were also worshipped in the Tamiḻ country.[48] Digambara Jains (Nigranthas) and Buddhists also flourished in cities like Madurai, Kāvirip-pūmpaṭṭiṉam, Vañji and Kāñci, having built their own

41 *Maduraik-kanji*, ll. 453-460.
42 *Silappadikaram*, k. 26, ll. 98-99.
43 *Ibid.* ll. 64-65.
44 k. 28, ll. 67-75.
45 k. 27, ll. 86-95; *Manimekalai in its Historical Settings*, Dr. S. Krishnaswami Ayyangar, p. 192.
46 *Paripadal*, 5, l. 13; 8, ll. 127-8; 9, l. 9, etc.
47 *Silappadikaram*, k. 23, l. 181.
48 *Ibid.* k. 5, ll. 169-172; k. 11, ll. 7-10; it was prevalent in North India in the first two centuries before Christ—*Vaisnavism, Saivism and Minor Religious Systems*, R. G. Bandarkar, pp. 3-5.

monasteries and temples. Of these two religionists, there were also the order of nuns. S'ilappadikāram and Maṇimēkalai have much to speak of these two religious sects.

TEMPLES.

Temples of those times were of mud, timber and bricks.[49] The Madurai S'iva Temple had a Hall of Silver.[50] On the walls of the Maṇṭapa within the temple at Tirupparangundram, there were fresco paintings illustrating scenes from the Rāmāyana and the Purāṇas.[51] Scholars say that S'iva lingas were then also in worship in the temples at Gudimallam, Kaḷattūr and Kuḍumiyan-malai. They say that these lingas belonged to the 2nd century B.C.[52] Hence it will be appropriate to say that S'iva lingas were in worship in the South Indian temples even before the time of the Pallavas. As S'iva is mentioned as "ஆலமர் செல்வன்" (God seated under banyan tree), in the classic literature,[53] it is to be inferred that there was the Dakṣināmūrti cult and the figure as such in worship in those early times. Festivals were conducted as Kārttigai-Viḷā, Ādirai-Vilā and Tai-Vilā.[54] Some of the festivals continued for several days. The images of gods were taken in procession on those occasions.[55] The dance of Mādavi in Indira Viḷā in S'ilappadikāram speaks to the fact that music and dance played an important part on such occasions.[56] The bhaktas sang devotional hymns in the temples in appropriate paṇs (பண்) (rāgās).[57] People came round the temples in prayerful attitude.[58] They offered prayers thus : "We do not pray for gold, wealth and luxury, but pray for three things, love, Your grace

49 *Manimekalai*, k. 4, ll. 53-9.
50 *Purananuru*, v. 58.
51 *Paripadal*, 19, ll. 46-53.
52 *Hindu Iconography*, R. Gopinath Rao, II, P. I, pp. 55-7.
53 *Sirupan Arruppadai*, l. 97.
54 *Agananuru*, 41 & 141 ; *Paripadal*, 11, l. 78 ; 8, l. 6 ; *Narrinai*, 22 and *Aingurunuru*, 84.
55 *Maduraik-kanji*, ll. 427-52.
56 *Silappadikaram*, k. 6, ll. 49-66.
57 *Paripadal*, 14, ll. 23-4 & 30.
58 *Kalittogai*, vv. 82 & 84.

and charitable deeds ;[59] we wish the cessation of the suffering of rebirth ;[60] we desire only to live at your feet ".[61]

Names of S'iva adopted by the people.

The names Iṛaiyaṉār, Rudraṉ, S'attinādaṉ, Perundēvaṉār, Pēreyil-muṛuvalār, Veṇbūdi denote S'iva. Perundēvaṉār means Mahādēva, the great God. Pēreyil-muṛuvalār is the name that indicates S'iva's burning the Tripura with His smile, and Veṇbūdi is the name which indicates that S'iva is the wearer of the sacred ash.[62]

Brahmins of the period.

Brāhmins versed in Vēdas are mentioned in many places in the ancient Tamiḷ Works. They followed six professions, namely, study, teaching, performing sacrifices, officiating as priests in sacrifices, giving charity and receiving charity. Tolkāppiyam speaks about the usage of Sanskrit words in Tamiḷ and the six kinds of professions mentioned above.[63] Vēdic Brāhmins as well as those who had renounced the world completely were living in the Tamiḷ country.

The 'Andaṇar Paḷḷi', the dwelling place of Brāhmin ascetics at Madurai had been built like a mountain-cave. Those Brāhmin ascetics taught religious principles to the people.[64] Brāhmins versed iṇ the four Vēdas and their branches of learning were respected by the Tamiḷ kings; they were granted villages and lands as gifts.[65] They were found in many places of the Tamiḷ Country. Their customs and manners find mention in the ancient classics.[66] The Tamiḷ Kings performed sacrifices (Yāgas) with their help. Among them, Palyāgaśālai Mudukuḍumip-Peru-Vaḷudi,

59 *Paripadal*, 5, ll. 78-80.
60 *Ibid*, 17, ll. 52-3.
61 *Ibid*. 18, ll. 54-6 ; 21, ll. 68-70.
62 *Kuruntogai*, introduction, pp. 111-2.
63 *Tholkappiyam Eluttadikaram*, s. 102 ; *Tholkappiyam Colladikaram*, s. 401 ; *Purattinai Iyal, Tholkappiyam*, s. 20.
64 *Kalittogai*, 93, ll. 20-36 ; *Maduraik-kanji*, l. 474 and its commentary.
65 *Purananuru*, v. 166 ; *Pattuppattu*, No. 2 ; and *Velvikkudi grant*.
66 *Paripadal*, ll. 297-308 ; *Silappadikaram*, k. 10, ll. 142-7.

Rājasūyam-Vēṭṭa-Perunaṛkiḷḷi and Cēraṉ S'enguṭṭuvaṉ deserve mention. The kings gave them riches and gold.[67] Brāhmins were protected when there was an invasion ;[68] they were protected when Madurai was burnt[69] by Kaṇṇaki. Though the Brāhmins were emigrants, the reasons for their being respected in the Tamiḷ country were their learning, high moral character and piety.

Some of the Brāhmins who came to Tamiḷagam and were treated with respect by the kings, mastered the Tamiḷ language and were recognised as Tamiḷ poets. About 25 such poets have written verses which have found places in the ancient anthologies. Kapilar, a Brāhmin poet was Pari's dearest friend ; Paraṇar was respected by Cēraṉ S'enguṭṭuvaṉ. With the association of such poets and Brāhmin ascetics, the Tamiḷ kings performed Vēdic sacrifices. By the association of the Brāhmins, the ancient Tamiḷ modes of worship assumed new forms. Muruga became Subrahmanya ; Koṟṟavai became Umādēvī ; the pre-eminent S'iva became Rudra. Vēdic rites, epic and puranic stories came into prevalence.[70]

First place to S'iva.

In all places where a number of temples are mentioned in S'ilappadikāram, Maṇimēkalai and Maduraikkāñji it could be seen that S'iva Temple has received the first mention.

"பிறவா யாக்கைப் பெரியோன் கோயிலும்
அறுமுகச் செவ்வேள் அணிதிகழ் கோயிலும்
வால்வளை மேனி வாலியோன் கோயிலும்
நீல மேனி நெடியோன் கோயிலும்."[71]

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67 *Puranānuru*, v. 367.
68 *Ibid*. v. 9.
69 *Silappadikaram*, k. 21, l. 53.
70 *Ancient Dravidians*, T. R. Sesha Ayyangar, pp. 109-111.
71 *Silappadikaram*, k. 5. ll. 169-172.

"The Temple of the Great One who has a body that is not born,
The beautiful temple of six-faced Muruga,
That of Balarāma whose colour is like the conch-shell,
The Temple of the blue-bodied (Visnu)."

"நுதல்விழி நாட்டத் திறையோன் கோயிலும்
உவணச் சேவல் உயர்ந்தோன் நியமும்
மேழி வலனுயர்ந்த வெள்ளை நகரமும்
கோழிச் சேவற் கொடியோன் கோட்டலும்."[72]

"The Temple of the Lord with an eye in the forehead,
The Temple of Him who has flown the eagle flag,
The Temple of the White (Balarāma) who has a plough-written flag,
The Temple of Him who has a cock-written flag."

"நுதல்விழி நாட்டத் திறையோன் முதலாப்
பதிவாழ் சதுக்கத்துப் பூதமீ றாக."[73]

"From the Lord with an eye in the forehead
To the Bhūta of public square".

The first two are from the mouth of Iḷangō Aḍigaḷ, who was an ardent Jain-saint, and the next is from that of Sāttaṉār, a Buddhist. When we consider the fact that both these poets who were non-S'aivas gave the first place to S'iva, we can understand to a certain extent the important place ascribed to S'aivism in the period of S'ilappadikāram and Maṇimēkalai. In addition to that, their wide outlook, which discarded religious differences of these non-S'aivas is revealed. The following lines from Maduraikkāñji also support S'iva occupying the pre-eminent place among the gods.

"நீரும் நிழலும் தீயும் வளியு
மாக விசும்போ டைந்துடன் இயற்றிய
மழுவாள் நெடியோன் தலைவ னாக."[74]

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72 *Silappadikaram*, k. 14, ll. 7-10.
73 *Manimekalai*, k. 1, ll. 54-55.
74 *Ibid.* ll. 453-55.

"The Great Lord, who created the water, the earth, the fire, the air and the sky is the foremost God".

RELIGIOUS INTOLERANCE.

In those days S'aivism, Vaiṣṇavism, Jainism, Buddhism and other religions lived at comparative peace; they preached their doctrines in a peaceful manner; there was no outward hostility. However, there was inward intolerance among those who followed the Vēdic religion, for such of the non-S'aiva religions as Buddhism and Jainism. That some of the members of the Vēdic religion used to contradict some of the doctrines of these foreign religions, is revealed by the following poem of Āvūr Mūlangiḷār:—

> "The Vēda consists of four divisions and six branches that are inseparable from the tongue of the Lord Śiva. Buddhists and the votaries of other religions have written works contradictory to Vēdas. In order to bring down their influence, after having learnt their false doctrines which appear to be true, not believing their falsehood as truth and imparting the true knowledge to them in a fitting manner, thou hast been born in the family of those who have performed twenty-one sacrifices in all their fullness."

Thus has been praised Kavuṇiyaṉ-Viṇṇaṉ-tāyan the Brahmin of Pūñjāṟṟūr of the Cōḷa country by Āvūr Mūlangiḷār.[75]

CONCLUSION.

From the foregoing investigations, the following facts are revealed:

1. There were S'aivism, Vaiṣṇavism, Buddhism, Jainism and others in the pre-Pallava Tamiḷ Country. Among them, S'aivism was occupying the first place.

75 *Purananuru*, v. 166 and its commentary. Perhaps the intolerance for foreign religions (புறச்சமயங்கள்) which began in the pre-Pallava period, in course of time, developed into the big religious struggle of the 7th century A.D.

2. There were temples in Tamiḷagam; they were built of such destructible materials as mud, wood, etc., idols of Gods were enshrined in the temples and worshipped; festivals were held; the deities were taken in procession on the occasion of festivals; paintings illustrating Epic and Puranic stories had been drawn in the Maṇṭapas of temples; music and dance were in vogue in temple worship and processions.

3. Worship of S'iva Linga and Dakṣhināmūrti was in vogue in S'iva Temples.

4. Learned ascetics of high religious merit remained in Jain maths, Buddhist monasteries and the Āśramas of the Brāhmins and preached their respective religious doctrines. There were also S'aiva-ascetics.[76]

5. The Tamiḷ kings allowed the members of all religions and their teachers to reside in the land. Though there was slight religious intolerance there were no persecutions like those of later times.

6. The Tamiḷ kings performed Vēdic sacrifices; granted villages and lands to Vēdic Brāhmins; influence of the Vēdic Brāhmins increased gradually in the land. The Sanskrit language, the doctrines of the Vēdic religion, epic and puranic stories began to spread in the country.

7. There was also the Order of Nuns among Buddhists and Jains.[77]

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[76] *Narrinai*, v. 141.

[77] Satavahanas reigned in the Deccan from about B.C. 200 to A.D. 300. There were women-kāpālikas in the Deccan, who smeared the sacred ash on their bodies and held begging bowls in their hands. (Vide *Early History of the Andhra Country*, Dr. K. Gopalachari, p. 123). But there is no evidence in the ancient Tamil classics as to the existence of the Kāpālikas in the Tamil country.

8. Tirumurugāṟṟuppaḍai and Paripāḍal properly deserve to be called 'song-books' or 'prayer-books' on Muruga and Viṣṇu. These may be taken to remind us that there must have existed hymns in those days. The hymns on 'Tirumāl' and 'Muruga' in Paripāḍal clearly indicate the devotion and piety of the people of those days for their respective gods.

9. The people of the pre-Pallava period were having such names as Iṟaiyaṉār, Veṇbūdi and Perundēvaṉār which belong to S'iva.

Dravidology - One hundred years ago

Extracts[1] *from Dr. Robert Caldwell's 'A Comparative Grammar of the Dravidian Language'.*[2]

* * * * *

It was supposed by the Sanskrit Pandits (by whom everything with which they were acquainted was referred to a Brahmanical origin), and too hastily taken for granted by the earlier European scholars, that the Dravidian languages, though differing in many particulars from the North Indian idioms, were equally with them derived from the Sanskrit. * * * * * The supposition of the derivation of the Dravidian languages from Sanskrit, though entertained in the past generation by a Colebrooke, a Carey, and a Wilkins, is now known to be entirely destitute of foundation. The orientalists referred to, though deeply learned in Sanskrit, and well acquainted with the idioms of Northern India, were unacquainted, or but very slightly acquainted, with the Dravidian languages. No person who has any acquaintance with the principles of comparative philology, and who has carefully studied the grammars and vocabularies of the Dravidian languages, and compared them with those of Sanskrit, can suppose the grammatical structure and inflexional forms of those languages and the greater number of their more important roots capable of being derived from Sanskrit by any process of development or corruption whatsoever. * * * * * The orientalists who held the opinion of the derivation of the Dravidian languages from Sanskrit, relied mainly on the circumstance that all dictionaries of Dravidian languages contained a large number of Sanskrit words scarcely at all altered, and a still larger number which, though much altered, were

[1] It is proposed to publish from time to time extracts from other publications which would be of interest to our readers.

[2] The first edition of this book was published in 1856.

evidently Sanskrit derivatives. They were not, however, aware that such words are never regarded by native scholars as of Dravidian origin, but are known and acknowledged to be derived from Sanskrit, and that they are arranged in classes, according to the degree in which they have been corrupted, or with reference to the medium through which they have been derived. They were also unaware that true Dravidian words, which form the great majority of the words in the southern vocabularies, are placed by native grammarians in a different class from the above-mentioned derivatives from Sanskrit, and honoured with the epithets 'national words' and 'pure words.'

In general no difficulty is felt in distinguishing Sanskrit derivatives from the ancient Dravidian roots. There are a few cases only in which it may be doubtful whether particular words are Sanskrit or Dravidian—*e.g.* nir : water, and min : fish, are claimed as component parts of both languages though I believe that both are of Dravidian origin.

* * * * *

The orientalists who supposed the Dravidian languages to be derived from Sanskrit were not aware of the existence of uncultivated languages of the Dravidian family, in which Sanskrit words are not at all, or but very rarely, employed ; and they were also not aware that some of the Dravidian languages which make use of Sanskrit derivatives, are able to dispense with those derivatives altogether, such derivatives being considered rather as luxuries or articles of finery than as necessaries. It is true it would now be difficult for Telugu to dispense with its Sanskrit : more so for Canarese ; and most of all for Malayalam :—those languages having borrowed from Sanskrit so largely, and being so habituated to look up to it for help, that it would be scarcely possible for them now to assert their independence. Tamil, however, the most highly cultivated *ab intra* of all Dravidian idioms, can dispense with its

Sanskrit altogether, if need be, and not only stand alone, but flourish without its aid.

The ancient or classical dialect of the Tamil languages, called Shen-Tamil (S'en-Damir) or correct Tamil, in which nearly all the literature has been written, contains exceedingly little Sanskrit ; and differs from the colloquial dialect, or the language of prose, chiefly in the sedulous and jealous care with which it has rejected the use of Sanskrit derivatives and characters, and restricted itself to pure Ancient Dravidian sounds, forms, and roots. So completely has this jealousy of Sanskrit pervaded the minds of the educated classes amongst the Tamilians, that a Tamil poetical composition is regarded as in accordance with good taste and worthy of being called classical, not in proportion to the amount of Sanskrit it contains, as would be the case in some other dialects, but in proportion to its freedom from Sanskrit! The speech of the very lowest classes of the people in the retired country districts accords to a considerable extent with the classical dialect in dispensing with Sanskrit derivatives. In every country it is in the poetry and in the speech of the peasantry that the ancient condition of the language is best studied. It is in studied Tamil prose compositions, and in the ordinary speech of the Brahmans and the more learned Tamilians, that the largest infusion of Sanskrit is contained : and the words that have been borrowed from Sanskrit are chiefly those which express abstract ideas of philosophy, science, and religion, together with the technical terms of the more elegant arts. Even in prose compositions on religious subjects, in which a larger amount of Sanskrit is employed than in any other department of literature, the proportion of Sanskrit which has found its way into Tamil is not greater than the amount of Latin contained in corresponding compositions in English.

* * * * *

Tamil can readily dispense with the greater part or the whole of its Sanskrit, and by dispensing with it rises

to a purer and more refined style ; whereas English cannot abandon its Latin without abandoning perspicuity. Anglo-Saxon has no synonyms of its own for many of the words it has borrowed from Latin ; so that if it were obliged to dispense with them, it would, in most cases, be under the necessity of using a very awkward periphrasis instead of a single word. Tamil, on the other hand, is peculiarly rich in synonyms ; and generally it is not through any real necessity, but from choice and the fashion of the age, that it makes use of Sanskrit. * * * * * Through the predominant influence of the religion of the Brahmans, the majority of the words expressive of religious ideas in actual use in modern Tamil are of Sanskrit origin, and though there are equivalent Dravidian words which are equally appropriate, and in some instances more so, such words have gradually become obsolete, and are now confined to the poetical dialect ; so that the use of them in prose compositions would sound affected and pedantic. This is the real and only reason why Sanskrit derivatives are so generally used in Tamil religious compositions.

In the other Dravidian languages, whatever be the nature of the composition or subject-matter treated of, the amount of Sanskrit employed is considerably larger than in Tamil ; and the use of it has acquired more of the character of a necessity. This is in consequence of the literature of those languages having chiefly been cultivated by Brahmans. Even in Telugu the principal grammatical writers and the most celebrated poets have been Brahmans. There is only one work of note in that language which was not composed by a member of the sacred caste ; and indeed the Telugu Sudras, who constitute par excellence the Telugu people, seem almost entirely to have abandoned to the Brahmans the culture of their own language, with every other branch of literature and science. In Tamil, on the contrary, few Brahmans have written anything worthy of preservation. The language has been cultivated and developed with immense zeal and success by native

Tamilians ; and the highest rank in Tamil literature which has been reached by a Brahman is that of a commentator.* The commentary of Parimelaragar on the *Kural* of Tiruvalluvar (supposed to have been a Pariar, yet the acknowledged and deified prince of Tamil authors) is the most classical production written in Tamil by a Brahman.

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* This is not strictly accurate. Brahmins have contributed also to Tamil literature, devotional as well as philosophical.—*Editor.*

The Song of Madurai

மதுரைக்காஞ்சி

V. KANDASWAMI MUDALIYAR

(Continued from previous issue)

The clouds may their seasonal showers withhold,
The hills may be scorched with sun's fiery rays
Of midsummer, and Venus the star of dawn
May even swerve from its course and rise South,
But through ever flooded rivers of Vellilaiyur[1]
Your lands will yield golden fruits without abatement
You are the overlord of the chieftains
Of ancient Vellilaiyur, whose ripe fields
Ring with the rustle of wind-swept golden corn,
With the sickle-swish of harvesters at work;
With the twitter of birds that alight in fields;
With the roar of the sprumy waves of stenchy seas,
Teeming with gambolling sharks savage and blue
With the incessant drizzle in the aloe groves
Of pitcher-shaped flowers crowning the sand-dunes
Lunette-shaped; with the tumult of fish--boats
Heavy laden, grating on the sandy shore;
And with the noisy barter of salt-vendors
In the salt-fields of the wide back-waters.
The people of the four-fold[2] lands of ancient fame
And of small holdings, but jubilant
With plenty, pursue the faultless twin trade
Of honest husbandry and fair commerce.
And they, now your allies, true as old friends,

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1 A small state near Madura, drained by the Vaigai of Madura (Pandian Capital).

2 Agricultural, pastoral, sea-bound and hill-lands; four of the five-fold lands of Tamil country.

Render you service ; and with their allegiance
You had swept through your enemy's country, spreading
Terror and consuming fire in Alanganam[1]
    You vanquished the Cher-Cholas[2] with other
Smaller chieftains, capturing their war-drums ;
And won immortal fame through the strength of arms
Slaughterous, and celebrated your success
By sacrificial blood offerings to ghouls.
    Your friends you raise aloft to heights of glory,
And your foes hurl down to abject dust
Of humiliation ; you are the well-beloved
Of the flourishing people of Korkai[3] fort
Lapped by seas, and whose pearl fishers dive deep
To gather the harvest of mature pearls, and conches
Radiant ; and of the small villages around,
Whose people indulge in toddy as beverage.
And you shine, before the righteous of these lands,
Clothed in the glory of your victories great.
    You spread confusion in your foe's country ;
You are the war-bull of South-Barathas[4],
Now your faithful allies, whose lands are rich
In pulav-rice[5] rich with fatty meat
And juicy roots, and whose arrows slaughterous
Are still fresh with revolting stench.
    With the might of your arms you gained the wealth
Hoarded of your enemies, and you bestowed it,
With unselfish generosity, on your allies,
And not content to rest on your laurels,
In the lands strange now dear to you,
You marched in arms to the thick forest lands
At the foot of the towering Himalayas,

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1 It is in Chera country—Malabar ; Pandian King Nedunchelian defeated the seven chieftain-kings.

2 Two of the three Tamil Kingdoms.

3 The sea-board Capital of Pandian Kingdom, prior to Madura ; archaeological finds seem to confirm that Korkai was the cradle of Dravidian civilization.

4 People of sea-board land, fishers and traders.

5 A dish of rice and meat stewed in ghee ; a delicious and favourite dish with modern Muslims.

Down whose sides thawing snows flow in silver sheen.
Your serried ranks poured into the forest lands,
Razed their fortresses ; and you rested for years
In those strange lands to establish lordship
Over them to their benefit, and then left
Their ancient land. And marching against
Unyielding enemies scorched their forests,
Standing as ramparts against their fierce foes.
You made their evergreen fields, wide and large,
A prey to hungry colourful tongues of flames.
Thus you turned the flourishing cities
Of Marutha[1] lands a bleak blackened waste ;
Wild beasts now stalk where sheep and cow
Nibbled peacefully, and green meadows are charred ;
Modest damsels fair and lusty have renounced
Their *Thunangai*[2]-dance of tuneful measured steps ;
The pillared hall of learned disputations
Echoes no longer with the chant of lore,
But darkly resounds with heavy dance steps
Of ghouls of fierce looks and beastly paws ;
Damsels of bewitching beauty sadly solicit
Help of sentinels standing guard at the gates
Of cities evacuated of their peoples,
And where home-gods-templed[3] lofty mansions rise.
Faded with hunger, damsels of towns all round
Leave their homelands seeking the sure shelter
Of their many kith and kin in distant lands ;
The ominous wail[4] of the horned owl and mate
Echoes in corn-bins, which had fallen charred
From many-storied stately mansions ;
In the fields which surged with flowers blue
Of sengalineer,[5] grow thick rushes and reeds

1 Agricultural land, one of the five-fold divisions of Tamil country Marutha (pastoral), Mullai (wood), Kurinchi (hill), Neidal (shore),, Palai (desert).

2 Hand-in-hand dance of man and wife.

3 Even to-day many of the Hindu homes have a chapel-room for worship of home-gods.

4 Wail of owl is an evil omen ; the cry of horned or barn owl is ominous at dusk and it resembles the cry of a child.

5 Pink or crimson water-lily.

To the over-shadowing heights of tuskers ;
The boar and bristled sow wallow in fields,
Where stately bulls peacefully turned the soil ;
And the green fields of your enemies,
Who were loth to be subject unto you,
Are a mouldering ruin of scorched wasteland.
Your invading host of man and beast raise
A tumult echoing in the very heavens ;
War-elephants of stately legs wander
Wildly, and trumpet with the thunder peal
Of their trunks raised in between their gleaming tusks.
Like wrathful Muruga your sea-wide forces
Of brawny shoulders, and which would not pursue
The fleeing forces, marched unimpeded against
The foemen, to the echo of their march
In the blue sky ; their arrows rained thick
And dark like heavy rain-drops to the wane
Of your enemies' fame ; horses speeding
Raised a cloud of sanguine dust dark against the sky ;
Horn and conch loudly pealed, and their ramparts
Circling captured to the wane of their fame,
And to the ruin of their cities and towns.
And those enemies are now unto you
Subject, as you smote them with the aid
Of their very kith and kin ; and hence art thou
The overlord of domains ancient and wide
Of the mighty Thondai[1] and Chola Kings.
Swerving not from just rule, you lead the subjects
To virtue by your example, ever walking
In the footsteps of your grandsires, who worshipped
The waxing moon in the twilight west, and spread
Your glory from generation to generation,
To the dwindle of your enemies' strength,
Like the waning moon in the glowing east.
Even should you gain the lofty heavens
With ambrosia, falsehood you will not cherish ;
Even should the whole earth girdled by roaring seas,

[1] The Pallava country with Kanchi as its capital, a later Tamil Kingdom. The Chola country was round about modern Tanjore.

And even should the Devas[1] of the heavens
Rise against you, you will not lend your knees
In surrender; even should you gain the wealth
Hoarded, and as great as hills, of Vanan[2]
Of the South, you will not court infamy;
But will thirst for renown that comes by charity;
No one is your peer in your virtues great.
Destroy the illusion of fame that comes
Through war and victory. I can only
Discourse, but initiated acharyas[3] can set
Your feet on the path to illumination.
May your ancient fame stand firm-based
Like towering hills against the four winds!
The mother-earth groans under the heavy weight
Of the granaried grains and garnished gold
Of your lands, and your palace bells ring sweet
With the tintinabulations of anklet bells
Of *thunangai* dance-steps of minstrels,
Man and wife; your music hall overflows
With these travelling harper's rumble of drums,
To the fair minstrels' silver strains, sweeter
Than the soft melody of their cunning harps.
Feasted on unsatiating meat and viands
Varied and rich, and yet renouncing them,
They carouse on mead sweeter than the viands.
And the harpists laden with gifts of tuskers
And gold, and their partners of slender hands
And fair of form, now decked with beaming bracelets,
Leave for their dear homelands from whence they come.
Your domain of undwindling fertile fields
Is the home of Latchmi,[4] the goddess of wealth.
To your allies you give the booties of war,
Gained by razing the towering ramparts of foes;

1 The gods of heaven.

2 A Hindu Pluto; an asura (Titan) who had hoarded up untold wealth in the underworld (South).

3 Teachers who initiate in the path of virtue, the learned in lore, and seers.

4 The consort of Vishnu, and the goddess of wealth, prosperity and plenty; she is represented standing on a pink-lotus.

You march in arms against your enemies
Still nursing the raw wounds of spear and sword
To the quail of even their brazen hearts.
    Harpists gathered at dawn at your city gate to
Leave your land laden with gifts of chariot and horse ;
Decked with flaming flowers ever abright
With your unfading valour in victories,
In token covered ever with sandal paste fragrant,
And with your war-chiefs renowned for heroic deeds,
And inebriate with draining to the dregs
The mead served in brimming bowls, you march to war.
    Your allies you teach to walk in your footsteps,
Vanquish to vassalage your adversaries,
Marching against them to collect subsidy.
And your victory-drums peal the birth of dawn
At the gates of the battlemented citadels,
High above the flight of whistling eagles.
Not content, you gained their other lands ;
And they are kings whose victory-drum
Of bristly band have won endless laurels.
    They to the spread of their fame had vanquished
Their foes to carry out their behests ; and they
Had vanished with their minds unillumined ,
And without pursuing the path of victory
Over the unending cycle of birth and death.
And such kings are greater in number
Than the sands of dunes heaped on the shores
Of the ink-black sea of ramming waters !
Where are they now ? To what end ?
    Fleecy flocks of clouds from the eastern seas,
Dark with winter rains, hover over hills,
And volley down day and night the hollows,
Submerging the rising mounds from end to end.
To the flights of tuskers in bamboo-forests
Of hillsides, thundering clouds roar like bellowing bulls ;
And their red rushing rain waters sweep down
In cascades and eddies and fill tanks and swell
The river that empties in the eastern main.

The dug-out pits for Valli[1]-roots on banks
Of the river, bubble and boil with the overflow.
The bunds of perennial tanks and belted
By fields tall with corn to the screening height
Of tuskers ; the tanks are alive with the chorus
Of bees round jubilant flaming flowers
Of bristle-stalked lotus, and round soft petaled
Honey cups of blue Neidal[2] flowers
    The surge of rivers of agricultural lands
Bedecked with Korukachi[3] flowers echoes
In the distant heavens ; and the loud roar
Of the Vaigai[4] in floods, overflowing banks,
Mingles with ringing merriment of children
Bright-eyed, and of fair women bright with glint
Of gold and colourful glamour of sarees[5]
At their Adipperukku[6] festival.
The gallants' gaieties and loud laughter
Merry, of their seductive courtesans
Of physical perfections frolicking free
In the sanguine freshes, to the tangle
Of their colourful garlands, blend sweet
With the rush of heedless flow of waters.
    The hum of festivity and the drizzle of rains
Rise from cloud crowned Parankundram[7],
The sugar-cane press tunes its cricket-drone
Monotonous, the sweet amoebaen strains
Of man and woman at weeding, the uproar
Of inebriate men rescuing the aged bulls
Caught in the mire of fields, and the loud rumble
Like drum-beat sound of the windswept cornfields
Mingle with the ringing din all round.

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1 Valli root, a sweet edible root, rich in sugar and starch.

2 Neidal, water-lily of different colours, blue, pink, red, white, purple.

3 A reed like plant variety.

4 The river in Madura.

5 Saree, a loin cloth worn by ancient Tamil women, round the waist and not carried upto the shoulders.

6 A festival of floods in rivers ; burnt food, lamp and flower offerings are made.

7 One of the six famous places of pilgrimage dedicated to Lord Muruga.

And fishers in their peaked hats sweep away
The tangle of Valli-creepers[1] to the scared flight
Of terns nestled among reeds, cast their nets
And loudly barter their haul; and crows,
On trees under which the fisher-women
Are dressing their fish, call to their kind
Croaking, to share the stenchy offal.
In pastoral-lands, golden stag and hind gambol
Gracefully amidst millet fields, ready
For the scythe, amidst gingeli, black and fit
For harvest, and the black-stalked ripe ragi
Rustling in the wind; and when kondrai[2]
Gleaming golden and over-shadowing rocks
Carpets them with yellow flowers, and when
Musundai[3] stars the land with flowers
Silvern, and when neidal-plants gleam
Brighter than sapphires in their tangle of flowers
Blue, a loud tumult rises in dales
Like the echoing dance-measure of devil-steps.
Against a pillared mound of clipped agil
And sandal, bamboo-paddy[4] waves in the wind;
And the long stalked mustards raise their heads,
Towering higher than the mountain-paddy.
Varied hill-products with ginger, pepper
And turmeric stand in colourful heaps.
The alarm of watchers who scare away
Parrots from millet terraces; the yell
Of hillmen chasing away the heifers
From the fields where bean-hoppers shed their nuts
Coral-tinted; and the yell raised at smiting
The boar, lusty and fat enough to be ensnared
In camouflaged trip-pits; the false alarm
Of "*vengai-vengai*"[5] raised by gay girls,

[1] A water-cress.
[2] Gold-mohur.
[3] Leather-berried bindwood.
[4] Bamboo rice or paddy is a hill product, and a fare of the hill-tribes.
[5] *Vengai* means tiger; and also a tree of hill country, *pterocerpus mersupium*

Gathering the yellow flowers of vengai tree
And the echoing roar of striped tiger,
As it strikes down the white-tusked boar,
Mingle with the rush and ripple of mountain brooks,
And echo from hill to hill of mountain-land.

In hill-girt dry woodlands bleak and parched,
When the bamboo forest is ablaze with flames
Golden-tongued, when blue smoke rises
In whirling clouds, and when the hill rings loud
With fire's crackle, herds of elephants flee fast
To other lairs; their heavy thud of steps,
Their trumpet-peal of distressed cry blend in sight
And sound with the consuming forest-fire.

The sound oboe, musical and jubilant,
No longer sounds, as fields are consumed in flames.
And the hot wind, drying up hill-brooks,
Vanishes in the deep dark caverns of hills.
Stretches of grass-lands, turned golden in summer,
Lie like hay-ricks; and summer's wild hot wind
Ruffles the deep waters of delves, and echoes
Like boisterous seas; and the village bucks,
Severe of speech and mien, and armed with bows
Leave their deer-robe beds in their hay-thatched huts,
To guard the mountain-pass under the sun
Blazing, without the cool shelter of trees.

Urged by sailors brave and bravery of seas,
Ships in majestic multiplicity
Of sails, laden with varied wealth of land
And sea, far and near, cast anchor at ports
Of Pandian Kingdom far-famed for wealth.
And her ware-houses on the sand-covered
Shoreland are full with iridescent pearls
Of the deep sounding seas; with rolls of bangles
Slenderly cut and daintily wrought of conch;
With sweet tamarind and white salt-heaps
Of black salt-pans brought by Baratha merchants;
With huge, plump slices of salt-fish heaped up
By brawny fishers; with precious products

Varied, of classic shores[1] ; with stately horses
Of mettle and breed of Arabia brought
In exchange for their rare homeland products.
Drums of festivity rumble in your streets
Festive, dance-steps of kuravai-koothu[2]
And of thunangai echo soft ; fragrance
Sensuous rises from courtesans' squares ;
Prosperous villages jostle one another ;
The growing wealth of five-fold[3] lands overflows,
And such are the bewitching beauty
And colourful glory of your broad realm,
As sung by your country's bards of renown.
Rising from the distant misty mountains
Of the west, the broad Vaigai, carrying
Fragrant flowers of various hues and moulds,
Flows like a flower garland between
Rippled sand-banks dense with wind-swept trees
Ringing with the cry of peacocks of trains
Of opulent lines ; dark with towering trees
On whose network of boughs jubilantly swing
Troops of monkeys, sire and dam ; and packed
With hones of Panas[4] of ancient descent,
Nestled in groves flaming with the radiance
Colourful of perfume-filled flowers of dawn.
Girdled by a moat of fathomless depths
Of sapphire-blue waters, your broad ramparts
Battlemented, rise tier upon tier like cloud-topped hills
Reaching the very heavens ; and your street teeming
With man and beast, wide as the Vaigai, leads up
To the invulnerable gateway renowned of yore,
Where is templed the awe-inspiring god of war,
And guarded by massive doors waxed jet black
With mustard oil ; and they have put to flight
The besieging army of enemy kings,

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1 They traded with Egypt, Greece, Ionian Islands, Tyre and Sidon.
2 A hand-in-hand dance of man and wife akin to Thunangai.
3 Marutham, Kurinchi, Mullai, Neidal and Palai. (agricultural, hill, pastoral, woodland, sea-board, semi-desert).
4 Akin to Adi-Dravidas, or immigrants of remote times.

Who had lost their wide domain comparable
To Alzhumbil[1] of the chieftain-king, named
Mana-viral-vel,[2] whose wealth of rich lands
Of ever growing fertility does not fade ;
And those who had lost their villages
Jubilant and jostling ; and who cherishing
Long-standing hatred had with their army
Great of tuskers, and renowned in warfare,
In retreat turned their backs against war
Leaving behind a trail of sweet-toned kettle-drums

As through an aeolian harp the wind sings sweet
Through the open windows of sky-reaching
Storied mansions that line the river-wide streets,
Where by beat of drums, roaring like the seas
Stirred by wild wind, the coming festivity
Is announced ; where with tumultuous harmony
Of conch, drum, and horn, the jubilation
Of crowds, like the churning noise of bathers
Frolicking in the wide waters of tanks,
Mingle ; where the babel of the crowd
Of many climes echoes ; where the morning
And evening bazar roads, as beautiful
As a picture, are brilliant with flags
Colourful of different booths. Festoons
Of temple-fair, victory flags raised aloft
By chieftains of war commemorating
The capture of enemy's fortresses
By their surging sea of armed forces
And the stenchy slaughter of war-tuskers
By the bristling lancers ; and flags in praise
Of sweet toddy by its vendors ; and flags
Of the assembly halls of the learned,
The seers and the bounteous flap in the wind
Like the distant gleam of colourful brooks
On the blue and the purple mountainsides.

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1 *அழும்பில்*—a place near Madurai and in Pandian land under the chieftain-King Mana-viral-vel *(மான விறல்வேள்)*; there is a place of the same name in Chola country.

2 *மான விறல்வேள்*—or Vana-viral-vel—*வான விறல்வேள்*.

Swept by a wild whirlwind, the full-sailed ship
Of queenly grandeur lying at anchor,
On the shores of the deeps, where panai-fish[1]
Gambol with conches, wrenches its anchor
Breaks its mast to slivers, cuts its rigs,
Tears its sails to shreds and wildly rolls
On the heaving sea ; and so the tusker
In musk, tramples down to death its goader,
In fury throws down the mahout, and breaks
The shackles of its hind legs, and to the sound
Apprising of conch, behind, before, thunders
Madly through the wide street spreading panic.

(To be continued)

[1] climbing perch.

Review

TIRUKKURAL TIRAVU — NITTAR PERUMAI

By

K. NATESA UDAIYAR.

The author has given a new and daring exposition of several couplets of the great Tamil work *Tirukkural*, based mainly on the view that the philosophy and way of life of the ancient Tamils differed radically from those of the Aryans and that Tiruvalluvar wrote his great work with a view principally to bring out this distinction. He contends that the ancient Tamils had four sacred scriptures which had no connection with the Vedas of the Aryans.

The author is not one of those who assert that the first four chapters of *Tirukkural* grouped as 'Payiram' or Introduction were not written by Tiruvalluvar; on the other hand he brings out the importance of these four chapters to the entire work in establishing his thesis. He has rightly issued a warning (p. 93) to those who often pick out and dismiss certain portions of the famous work as interpolations.

The couplets in the last chapter of Porutpal, *viz.*, Kayamai, throw much light, according to Mr. Udaiyar, on the main points of superiority of the ancient Tamils over the Aryans in religious and social ideals and practices.

His thesis obviously revolves round the chapter 'நீத்தார் பெருமை' and especially the couplet 'இருமை வகை தெரிந்து' while explaining his views in detail, Tiruvalluvar himself is depicted as grieving over the degeneration of the Tamils in failing to recognise the greatness of

the ancient Tamil saints, under the corrupting influence of a culturally alien people (p. 253).

He traces the religion of Tiruvalluvar to Ancient Saivism, but similar claims have been made by other religionists. It would be more sound to infer that Tiruvalluvar was one of those rare saints who were endowed with the serene vision to examine objectively all the religions and philosophies of the world and the unique capacity to rise above sectarian prejudices and to advocate a noble humanism to one and all.

In portraying Tiruvalluvar, the author has apparently been unable to discard his personal likes and dislikes. Although this lends a certain originality as well as force to his arguments, there is too much indignation and too much assertiveness in some places, which detracts from the academic character of the work.

News and Notes

THE TAMIL UNIVERSITY MOVEMENT, CEYLON

The following statement has been sent to us for publication :—

The Tamil University Movement is an organised endeavour by the Tamil-speaking peoples of Ceylon to preserve, enrich and hand over to posterity, the language and culture which they have inherited and which are indispensable for their continued existence.

The Movement seeks to achieve its objective by promoting in every way within its power the establishment of a University for the Tamil-speaking peoples of Ceylon. It is a cultural and an educational movement, and as such its purpose is in conformity with the avowed aims of world organizations seeking world amity such as the United Nations Organization. It is strictly non-political, and it has no association, connexion or affiliation with any political party whatsoever.

The Movement was started on the 9th June, 1956. Within the space of barely two months it has gained Island-wide momentum.

The Movement will approach Government in the near future to impress on it the vital necessity to set up at an early date a University for the Tamil-speaking peoples of Ceylon, and to request it to take the necessary steps in this connexion ; and for this purpose an academic and planning committee of experts will be set up to study and to formulate details of the University desired. The proposal is to ask for the establishment of a University in the Eastern and Northern provinces. It is the intention of the Tamil Uni-

versity Movement to see that the university requirements of the Tamil-speaking peoples of Ceylon, wherever they may be, are adequately served.

The subscriptions collected from members will go into a fund called the Members' Fund, which, together with donations, will be in the care of trustworthy persons. This Fund will be used solely towards the establishment of the University and its subsequent maintenance. All incidental expenditure, such as the maintenance of an office, etc., will be met from a special fund built up from donations given for this purpose.

It is the fervent hope of the Tamil University Movement that the products of the University for the Tamil-speaking peoples will not only foster Tamil language and culture but will also prove to be worthy citizens of their motherland—Sri Lanka.

OFFICE-BEARERS OF THE MOVEMENT

PRESIDENT :

Sir Waitilingam Duraiswamy, Kt., B.A., Former Speaker, State Council.

VICE-PRESIDENT :

Sri C. Coomaraswamy, C.B.E., Former High Commissioner for Ceylon in India.

The Rt. Rev. Sabapathy Kulendran, B.A. (Lond.), B.D., Bishop in Jaffna of the Church of South India.

Professor A. W. Mailvaganam, O.B.E., M.A., PH.D. (London), B.SC. (Lond.), F.N.A.SC., Professor of Physics, University of Ceylon.

Sri M. M. I. Kariapper, District Judge, Kurunegala.

Dr. S. Subramaniam, L.M.S. (Cal.), L.R.C.P & S. (Edin.), Former Provincial Surgeon, Jaffna.

The Rev. Fr. Xavier S. Thani Nayagam, M.A., M.LITT., S.T.D.

Sri S. P. Vythilingam, Proprietary Planter.

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Sri C. Balasingham, B.A. (Lond), C.C.S.

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Dr. (Mrs.) G. R. B. Barr-Kumarakulasinghe, M.R.C.P. (Edin.), D.C.H. (Eng.), L.M.S. (Cey.), Paediatrician.

Sri E. Black, B.SC. Eng. (Lond.), M. INST. C.E., A.C.G.I., Chief Engineer, Way and Works.

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Dr. K. Kularatnam, PH.D. (Lond), M.A. (Lond.), A.G.A. (Lond), B.SC., F.R.G.S., F.S.S., M.A. INST. MIN. E.

Sri M. H. M. Naina Marikkar, Advocate, J.P., B.A. (Lond.), LL.B. (Cantab.).

Sri V. Manickavasagar, District Judge, Colombo.

Sri N. Manicka Iddaikadar M.A. (Cantab.), B.SC. (Lond.), F.S.S. (Lond.), B.C.D., C.C.S.

Adigar Abdul Cassim Marikkar, Mannar.

Dr. W. D. Ratnavale, M.D., M.D., (Pathology), D.C.P., D.P.H., L.M.S. (Ceylon), M.B.B.S., (Lond.), L.R.C.P. (Lond.), Pathologist.

Sri C. Rasiah, B.SC., A.M.I.C.E., MECH. SC. TRIPOS (Cantab.).

Sri S. Rajanayagam, O.B.E., B.SC., B.SC. Eng. (Lond.), A.C.G.I., A.M.I.E.E., Chief Telecommunication Engineer.

Sri C. Ranganathan, Advocate, Colombo.

Dr. Kumaran Ratnam, L.R.C.P. and S. (Edin.), L.R.F.P. and S. (Glasgow).

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Sri S. Sittampalam, B.SC. (Lond.).

Prof. A. Sinnatamby, L.M.S. (Ceylon), F.R.C.S. (Edin.), F.R.C.S (Eng.), M.R.C.O.G. (Gt. Br.).

Sri P. Sri Skanda Rajah, District Judge, Jaffna.

Sri K. V. M. Subramaniam, J.P., U.M., Proctor, Batticaloa.

Sri G. P. Tambyah, B.A. (Lond.), C.C.S.

Sri V. V. Thambipillai, B.SC. (Lond.), A.M.I.C.E.

Sri M. Tiruchelvam, B.A., LL.B. (Lond.), Deputy Solicitor General.

Dr. John Wilson, M.B.E., M.D., B.S. (Lond.), M.R.C.P. (Lond.), F.C.C.P., M.R.C.S. (Eng.), D.C.H. (Eng.), T.D.D. (Madras).

GENERAL SECRETARY :

Dr. A. Sunderalingam, B.SC., PH.D. (Lond.), F.R.I.C., A.M.AM.I., CH.E.

ASSISTANT SECRETARIES :

Mrs. Sarojini Kadirgamar, B.A. (Ceylon).

Sri C. Suriya-Kumaran, B.A. (Ceylon), B.SC. ECON. (Lond.).

TREASURER :

Sri T. S. Muthulingaswamy, B.SC. (Lond.), Manager, City Branch, Bank of Ceylon, Colombo.

AUDITORS :

Satchithananda, Schokman, Wijeyeratne & Co.

SOUTHERN LANGUAGES BOOK TRUST

Book Programme

It is one of the declared objectives of the Southern Languages Book Trust to sponsor the publication and distribution of high quality low priced books in large numbers in the four major South Indian languages—Tamil, Telugu, Malayalam and Kannada. The three-year programme which it has undertaken provides for the publication of about 240 books in the principal South Indian languages during these three years based on the suggestions made by its Advisory Committees. A majority of the books will be by Indian authors or on Indian subjects, but it is also proposed to include a certain proportion of foreign books so as to give to South Indian readers the best in foreign thought and literature. The Foreign Advisory Committee, which was set up with the help of the Ford Foundation, has compiled a basic list of nearly 400 books from which the Trust will make its selection.

The Trust is anxious that the books sponsored by it are of high quality and appeal to a wide reading public—particularly to the non-English-knowing public. It is the Trust's desire that these books should be written in simple popular language which the average reader can understand. The Trust does not intend to sponsor or otherwise concern itself with the publication of purely scholarly works whose appeal is of necessity limited to a relatively small group of readers. In choosing titles and types of books to be published under the auspices of the Trust, it has in view readers who have not had education in English. The Trust feels that such potential readers should derive not only knowledge but also worthwhile entertainment from their reading.

The Trust's programme is designed to help publishers to realise these objectives. The procedure followed by the Trust is as follows :

(a) To select, through advisory committees, high quality books, current and classic, Indian and non-Indian, suitable for publication ;

(b) To provide recoverable loans to publishers who will contract to publish the books in large numbers for sale at low prices ;

(c) To set up with grants and/or loans, and with the active participation of publishers, a widespread distribution mechanism to sell the books in large numbers ;

(d) To provide technical assistance in distribution, modern printing, cost accountancy, and promotion methods.

The Trust does not intend to publish or print any book itself, but it proposes, as an integral part of its three-year programme, to assist publishers to produce popular books of high quality in the four languages and make them available to the public at a reasonable price. It is the Trust's intention to negotiate with publishers for the publication of about 20 titles during each year of its operation in each of the four principal languages of South India—i.e. about 80 books a year. Books published under the auspices of the Trust will be of the type popularly known as 'pocket' books—Crown Octavo size, bound in soft covers of about 120 pages, resembling in appearance the 'Penguin' or 'Mentor' series. About 60 per cent of the books published under the Trust's auspices are to be by Indian authors or on Indian subjects while the remaining forty per cent constitute a representative cross-section of worthwhile foreign books. The categories of books, which the Trust has in view, include the arts, biographies, philosophy, history, science, classics, self-aid, reference, travel, children's books, novels and short stories—list enclosed.

Being concerned with keeping sale prices low, the Trust has tentatively proposed a multiple sales price structure, ranging from Re. 1 for a book of 128 pages to Rs. 2 for one of 256 pages. In the case of books exceeding 256 pages, it may be possible to issue them in two or more volumes.

CEYLON'S LANGUAGE POLICY—1956

This Statement, issued under the auspices of the League for the Promotion of Tamil Language Rights, Colombo, has been sent to us for publication.

From time immemorial Tamils and Sinhalese have co-existed in Ceylon. It is probable that when the first Sinhalese colonists came to Ceylon they found a Tamil-speaking people already in occupation. For several centuries before the conquest of North Ceylon in 1620, a Tamil-speaking Kingdom flourished in the northern part of Ceylon. The Sinhalese Kingdoms of the south of Ceylon included large Tamil-speaking groups. The one living language with which the Sinhalese language was in contact from earliest times up to the period of European domination was the Tamil language. The Tamil language enjoyed a favoured place in Sinhalese courts and in Sinhalese halls of learning. It was the source of vitality and inspiration to the Sinhala language.

When the Portuguese ruled Ceylon they recognised both the Tamil and Sinhalese languages as the languages of the people of Ceylon. So did the Dutch. So did the British. This brings the story up to the year 1945. In 1945 both the Tamil and the Sinhalese languages were by resolution of the Ceylon Legislature declared the official languages of Ceylon; and their replacement of English both in administration and in education was gradually in the process of implementation.

With the capture of power by the Sinhalese language majority, there has come into being a movement for the elimination of Tamil as an official language of the country. The present M.E.P. Government, with its overwhelming racial majority in the Legislature, has passed a Bill which makes Sinhalese the one and only official language of the Ceylon State.

This genocidal legislation was rushed through the Legislature in the face of strenuous and island-wide opposition by all sections of the people of Ceylon—in a closed House with empty galleries and under the protection of armed forces, while riots and atrocities and alarming chaos reigned in the country.

Ceylon has a population of about eight millions. Of these nearly 30% is Tamil-speaking—17% indigenous Ceylon Tamils and Muslims, 13% descendants of the Tamils of India who have lived and worked in Ceylon for over one century and whose permanent home is Ceylon. Indeed, the major part of the inhabitants of Colombo, the capital of Ceylon, are people whose mother tongue is Tamil.

The confiscation of the language rights of the Tamil-speaking people of Ceylon who form a third of the Ceylon State is contrary to fundamental rights and freedoms.

Switzerland has given national and official status to the French language, spoken by only 22.1% of its population, and to Italian, spoken by as few as 3.9% of its population. Finland has likewise given national and official status to Swedish, spoken by 9% of its population. Quebec has given official status to English, spoken by 15% of its population. Canada, South Africa, India, Pakistan—each of these countries has adopted principles of language policy which the M.E.P. Government of Ceylon has refused to accept.

The claims of the Tamil language to national and official status in Ceylon flow logically from its antiquity (it is one of the oldest living languages in the world with a copious and profound literature), the numbers who speak it, the contribution it has made to Ceylon's culture and progress.

The imposition of one language only over every part of Ceylon is a tyrannical and iniquitous measure which the

Tamil-speaking people are determined to resist. They are a separate and significant racial group with a traditional home-land of their own.

It is only right that attention should be drawn to the terrorism and the atrocities which have been perpetrated on Tamil-speaking people—men, women, and children—in Ceylon, in order to intimidate the Tamil-speaking people into abstaining from even constitutional methods of protest against the Sinhala Only Official Language Bill.

A statement on Ceylon's language policy by responsible persons of Ceylon appears below:

STATEMENT BY FOURTEEN M.PS.

"We, on behalf of the Tamil-speaking nation of Ceylon, hereby reject the proposal of the Sinhalese Government in Ceylon to impose their language (Sinhalese) as the only official language on the Tamil-speaking nation in Ceylon.

"The *proposed imposition of an alien tongue is a* violation *of a fundamental right of a nation which was independent and sovereign at the time of the first European conquest* of Ceylon and which has continued to maintain its national identity and individuality within a clearly definable territory.

"The proposed Bill is a negation of accepted language rights obtaining in bilingual and *multilingual states both* unitary and *federal. It is tyrannical and oppressive* and is sought to be *imposed* on an unwilling and smaller nation by the force of numbers. It is a denial of the fundamental concept of democracy and is based on a travesty of majority rule. It would be a complete reversal of an historical position of equality or parity of the two languages maintained up to date.

"We call upon the comity of nations and the member-nations of the Commonwealth to take note of

this threat to our continued existence as a nation, and our resolve to maintain our identity as a nation and keep inviolate our traditional homelands."

V. A. Alagacone
A. Amirthalingam
S. J. V. Chelvanayakam
S. U. Ethirmanasingam
V. A. Kandiah
M. S. Kariappar
M. M. Mustapha
V. N. Navaratnam
G. G. Ponnambalam
C. Rajadurai
N. R. Rajavarothayam
C. Suntharalingam
C. Vanniasingam
S. R. Kanaganayagam (*Senator*)

THE CULTURAL PLIGHT OF TAMIL IN SOUTH AFRICA

A South African Tamil writes to us :

" In South Africa the Tamils constitute 80% or little more than a quarter million of the Indian population. Unfortunately it lacks leadership with the result that there is no guidance to Tamil heritage, culture, language and religion.

" The Tamil Community is certainly a lost one, not knowing its heritage or culture. There is, however, a certain amount of awakening today among the youth who are clamouring for reforms and the like ; the adults cling to orthodoxy . . . . What guidance can you offer the Tamil Community ? The Muslim and the Gujerati groups are progressing by leaps and bounds ; must we remain stagnant ? Give us the light and we will *try* and lead the way . . . . . Can you assist us with Tamil books *in English* which are rich in culture, heritage and the like which we can published for the benefit of our people here ? . . . . . I am a little sad to report that not many speak the language well although they are fully conversant with English."

Will readers—particularly, booksellers and publishers —write to us their suggestions or communicate direct with the writer, whose address is :

Sivanathan R. Pather,
46, Valbro Chambers,
Durban. S. Africa.

FOREIGN SCHOLARS AND TAMIL LANGUAGE.

Dr. R. D. Aster, Lecturer in Linguistics, School of Oriental and African Studies, London, spent a year in Tamil Nad studying modern spoken Tamil and left for U.K. about a month ago on the completion of his studies. Dr. Asher originally took his Doctorate in French and even taught that subject in the University of London. Later he became interested in Linguistic Studies and for the past two years has been engaged in research work in spoken Tamil. While in London he had the assistance of Mr. R. Radhakrishnan, who is now with the Annamalai University.

PRIZE AWARD

Dr. M. Varadarajanar has been awarded a prize of Rs. 500/- by the Government for his book *Mozhiyiyal Katturaigal.* The Academy of Tamil Culture offers its heartiest congratulations to him.

Thiru. S. M. Palaniappa Chettiar, of Palaniappa Bros., Publishers and Booksellers, Madras and a member of the Academy of Tamil Culture, has been appointed President of the Southern Languages Book Industry Council. The Academy of Tamil Culture offers its felicitations to him on his appointment to this important position.

The Academy regrets to record the death of Sami Velayutham Pillai, an educationist and author of a *Tirukkural Lexicon and Concordance* (திருக்குறள் சொல்லடைவு) and a member of the Academy of Tamil Culture. At the time of his death he was engaged on further researches on *Tirukkural* in Annamalai University.

INDIA'S STATE LANGUAGE

Rajaji Opposes Hindi

UNFAIR TO THE TAMILS.

Equal place for English urged.

Madurai, Oct. 8.

Mr. C. Rajagopalachari said here to-day that the language prevailing in a State should be the language of that State and that the language for inter-State communication as well as for communication between a State and the Centre should continue to be English and should not be replaced by Hindi.

Mr. Rajagopalachari, who was addressing a students' gathering here this evening on "the language issue" said that though Hindi was the language of a vast majority of people in the country, it should not be the official language of India. In matters of administration equal justice and expediency were very important matters. If Hindi were made the official language it would not be fair to the large body of Tamil people living in a compact area who had studied English for 200 years. English was to them an asset and a possession. It would be an act of 'grave injustice' if the people in Tamil Nad were ordered to manage their business in Hindi which they did not know.

* * * * *

MEDIUM OF INSTRUCTION IN COLLEGES

Earlier in his speech, Mr. Rajagopalachari claimed that the mother tongue could be effectively used as the medium of instruction in colleges. In his opinion, it was better suited than English. He would not agree with those who raised the objection that the necessary technical terms for teaching science subjects in colleges had not been got ready in the mother tongue. There was nothing wrong, he said, in adopting the technical and scientific terms in English that are in vogue. They could do this without any compunction of taste, patriotism or love of language.

* * * * *

—*" The Hindu ", October 9, 1956.*

THE OFFICIAL LANGUAGE.

C. R. RESTATES DEMAND

Tyranny to impose Hindi.

Madras, Oct. 10.

Speaking on the 'Language question' under the auspices of the Government Arts College Union, Mount Road, this evening, Mr. C. Rajagopalachari said that it would be unfair and it would be tyranny to impose Hindi now or 5 or 10 years hence as the official language of the Central Government, without giving English an equal place. Rajaji also repeated his plea which he made at Madurai recently for making the mother tongue the instructional medium in schools and colleges for the teaching of arts as well as technical subjects.

* * * * *

—*" The Hindu ", October 11, 1956.*

Extract from the Convocation Address (1956)
delivered at the Annamalai University
by MR. T. M. NARAYANASWAMY PILLAI, M.A., B.L.,
Vice-Chancellor.

South India appears to have been in the vanguard of progress at the dawn of history, and its people had a highly developed civilisation and culture. About 2500 B.C. there appears to have been a conflict in India between two civilisations and cultures — the pre-Aryan, highly developed Indus Valley civilisation and culture and the undeveloped Aryan civilisation and culture ; and following that conflict, a process of fusion of the two began, culminating in a blended national culture. Scholars like S. K. Chatterji are of the view that the pre-Aryan culture accounts for a major share in the blended national culture. The pre-Aryan culture may be, to a great extent, identified with the Dravidian or Tamil culture of South India.

It is remarkable how the Tamil language has been in use in almost unbroken continuity for the last 2000 years.

Transliteration of Tamil Phonemes* into English

VOWELS

அ	—	a	(as in **among**)
ஆ	—	a:	(,, **calm**)
இ	—	i	(,, **sit**)
ஈ	—	i:	(,, **machine**)
உ	—	u	(,, **full**)
ஊ	—	u:	(,, **rule**)
எ	—	e	(,, **fed**)
ஏ	—	e:	(,, **able**)
ஐ	—	ai	(,, **aisle**)
ஒ	—	o	(,, **opinion**)
ஓ	—	o:	(,, **opium**)
ஔ	—	au	(,, **now**)

CONSONANTS

				Hints re: articulation
Hard[1] (Plosive)	க	—	k	(as in **k**ing, an**g**le, al**h**ambra)
	ச	—	c	(,, **ch**urch, an**g**el, **c**alcium)
	ட	—	t:	(,, car**d** ?)....Retroflex - articulate with **blade** of tongue.
	த	—	th	(,, **th**reat, **th**is, **th**ick)....dental.
	ப	—	p	(,, **p**ipe, am**b**er)
	ற	—	t	(,, a**t**las, sun**d**ay, a**rr**ears)..Retroflex-articulate with **tip** of tongue.
Soft (Nasal)	ங	—	ng	(,, si**ng**)....velar n
	ஞ	—	nj	(,, a**n**gel)....palatal n
	ண	—	n:	(,, ur**n** ?)....Retroflex n - articulate with **blade** of tongue.
	ந	—	nh	(,, a**n**them)....dental n
	ம	—	m	(,, **m**ate)
	ன	—	n	(,, e**n**ter)....Retroflex n - articulate with **tip** of tongue.
Medium (non-nasal continuant)	ய	—	y	(,, **y**ard)
	ர	—	r	(,, **r**ed)
	ல	—	l	(,, **l**eave)....Alveolar l - articulate with **tip** of tongue.
	வ	—	v	(,, **v**ery)
	ழ	—	l·	(,, ?)....Retroflex l - articulate with **blade** of tongue.
	ள	—	l:	(,, hur**l**)....Alveolar l - articulate with **blade** of tongue.
Auxiliary[2] (ஆய்தம்)	∴	—	x	(,, a**h**ead)

* The Tamil phonemes may for practical purposes be treated as having single allophones only, except in the case of the hard consonants which have four allophones each, as shown in note 1 on the reverse.

1. The Phonemes, classified as *hard,* have normally an *unaspirated unvoiced* value but acquire the following modified values if preceded by a consonant :—

   (a) a *slightly aspirated* unvoiced value, if preceded by a *plosive or hard consonant.*

   e.g., பக்கம் – is pronounced pak**kh**am, not pak**k**am

   (b) an unaspirated but *voiced* value, if preceded by a *nasal or soft consonant* :—

   e.g., பங்கம் – is pronounced pan**g**am, not pan**k**am
   பஞ்சம் – „ pan**j**am, not pan**c**am,

   (c) a *fricative* value if preceded by a *non-nasal continuant or medium consonant or by the auxiliary consonant.*

   e g., பல்கலை becomes pal**h**alai not pal**k**alai
   எ∴கு „ e**hh**u not e**xk**u

NOTE.—In most present day dialects, the plosive assumes a fricative —sometimes a voiced—value after a vowel also, except in the case of t : which retains its normal unaspirated, unvoiced value even after a vowel.

2. The value of this *auxiliary* phoneme, which must *always* be followed by a hard consonant, was variable during the time of Tholkappiam; it acquired a phonetic value identical with that of the following hard consonant, vide 1 (c) above,

   e.g., எ∴கு became e**hh**u

   Later its value became fixed as h, irrespective of the following consonant.

Note. (i) With a view to keep down transliteration to the minimum it is suggested that, in the case of Tamil words which are already in free use in English (e.g., Tamil=Thamil), or where it is unnecessary to indicate the **exact** pronunciation, accurate transliteration need not be resorted to. In the case of proper names etc., which occur more than once in the same article, the transliteration need be shown only once in brackets side by side with a free English adaptation, the latter alone being used subsequently, except of course in cases where such a procedure will lead to ambiguity,

e.g., வேங்கடம்=Vengadam (Ve : ngkat : am).

(ii) Peference may be made to *Tamil Culture,* Vol. IV, No. 1 (January 1955 issue) pp. 58-73 for fuller details.

THE TAMIL SCRIPT

(This table is given for the guidance of those who wish to read Tamil texts which often appear in TAMIL CULTURE)

Vowels	Vowel symbols attached to preceding consonant.	Hard consonants						Soft consonants						Medium consonants					
		k	c	t:	th	p	t	ng	nj	n:	nh	m	n	y	r	l	v	l-	l:
அ a	nil	க	ச	ட	த	ப	ற	ங	ஞ	ண	ந	ம	ன	ய	ர	ல	வ	ழ	ள
ஆ a:	ா to the right of the consonant	கா					றா			ணா			னா						
இ i	ி to be *joined* at the top—right of consonant	கி																	
ஈ i:	ீ to be *joined* at the top—right of consonant	கீ																	
உ u	a semi-circle ◡, a vertical stroke | or a loop ◡ to be *joined* to the bottom	கு	சு	டு	து	பு	று	ஙு	ஞு	ணு	நு	மு	னு	யு	ரு	லு	வு	ழு	ளு
ஊ u:	Same as for u, but with an additional stroke or loop	கூ	சூ	டூ	தூ	பூ	றூ	ஙூ	ஞூ	ணூ	நூ	மூ	னூ	யூ	ரூ	லூ	வூ	ழூ	ளூ
எ e	ெ to the left of the consonant	கெ																	
ஏ e:	ே to the left of the consonant	கே																	
ஐ ai	ை to the left of the consonant	கை								ணை			னை			லை			ளை
ஒ o	ெ to the left & ா to the right of the consonant	கொ					றொ			ணொ			னொ						
ஓ o:	ே to the left & ா to the right	கோ					றோ			ணோ			னோ						
ஔ au	ெ to the left & ள to the right	கௌ																	
மெய் pure consonants	A dot · on the top of the consonant	க்																	

Note.—(1) The vowels are written as shown in the first vertical column.

(2) The consonants are written as shown in the horizontal columns, with a symbol or symbols indicating the vowel immediately following. A consonant followed by the vowel அ (a) has no symbol, while the pure consonant not followed by a vowel has a dot on top.

(3) All the eighteen vowel consonants under க (k) are shown as a guide; in other cases only the irregular forms are shown, the rest being exactly similar to those shown under க (k), excepting for trivial differences in a few cases which might safely be ignored.

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